REPRESENTATION OF THE FEMALE BODY ON ROADSIDE BILLBOARDS:

A CASE OF KAMPALA CAPITAL CITY AUTHORITY

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DECLARATION

This is my original work and has never been presented for an award of a degree in any University.

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Date: …….

APPROVAL

We as the University supervisors confirm that this work was done by the candidate under our supervision.

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Date: ……

Signature: ……...

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(Second Supervisor)

Date: ……

DEDICATION

I dedicate this research to my parents, Mr. SSEBADDUKA Richard and Mrs. SSEBADDUKA Naamala Dorothy for the tireless efforts they made to see me complete the research report.

I also dedicate this study to the ladies and women most especially those who have been used on the billboards to advertise the different products and those interviewed for the insights made in this work.

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My sincere and endless thanks go to Kyambogo University for the opportunity given to me to undertake the research study, and to my supervisors that is; WATHUM Edwin and Dr. BUTINDO - MBAALYA Eddie for the effortless and countless critics made throughout this research. Countless thanks to my colleagues with whom I shared knowledge to see this research a success. I also convey my sincere thanks to my parents and friends for the financial support rendered to me during this study; and lastly my friends and family for the emotional support rendered during my study period.

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LIST OF ABBREVIATIONS AND ACRONYMS

AD: This means an Advert that is normally put up for public view.

FEMRITE: Uganda Women Writers Association.

GAD: Gender and Development.

GAP: Gender Aware Policies.

GPR: Gender Power Relations.

KCCA: Kampala Capital City Authority.

PRA: Participating Rural Approval.

WID: Women in Development.

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ABSTRACT

This study examined the representation of the Female Body on the roadside billboards within Kampala Capital City Authority, focusing on how these representations reflect and "shape" societal attitudes toward women. The primary purpose of this research was to investigate how the representation of the Female Body on roadside billboards in Kampala Capital City Authority influences societal perception of femininity, beauty standards, and gender roles. The objectives of the study include determining why Female Bodies are depicted on the roadside by examining the cultural, economic, political, and psychosocial implications on billboards in Kampala Capital City Authority, analysing the representations of Female Bodies on roadside billboards in Kampala Capital City Authority and assessing the psychological impact of billboard representations on women in Kampala Capital City Authority. The study also aimed to identify patterns in the use of female imagery across different commercial sectors and geographical locations within Kampala. The focus group discussion involving artists who make these billboards and a number of 30 participants who were selected purposively. The content analysis involved the systematic coding of billboard images to categorise the types of female representations, while qualitative data was gathered to provide deeper insights into the cultural and social implications of these representations. The findings from the study reveal predominant portraying women in ways that emphasise traditional beauty standards, often objectifying them for commercial purposes. These representations tend to extend narrow and stereotypical views of feminists, with limited diversity in terms of body types, roles, and identities. The research also highlights the influence of global advertising practices on local billboards, which often results in the embracing of Western beauty ethics. The significance of this research lies in its contribution to the ongoing dialog on gender representations in the media and advertising, particularly in the context of developing urban centers like Kampala. By shedding light on the representations of women in public advertising, the study appeals for more responsible and diverse representations that align with broader efforts toward gender equality and empowerment in Uganda. The findings suggest that advertisers and policymakers need to collaborate to create content that reflects the realities and objectives of all women, ultimately nurturing a more comprehensive and reasonable media scenery.

CHAPTER ONE: INTRODUCTION

1.0 Overview

Chapter one comprises the background to the study, statement of the problem, the purpose of the study, objectives, research questions, and the significance of the study, the scope of the study, limitations, and definitions of operating terms, phrases, and keywords used. The representation of the Female Body in media has been a subject of inquiry, given its significant impact on societal sensitivities of gender, beauty, and sexuality. Roadside billboards, as a persistent form of outdoor advertising, play an essential role in shaping public attitudes and behaviors. In Kampala, the capital city of Uganda, these billboards are noticeable features of the urban landscape, making their content a vibrant area of study for understanding gender-changing aspects in a contemporary African setting to find out the impact these images have with the different audiences.

1.1 Background to the study.

The representation of the Female Body has long been a reflection of society's values, beliefs and power structures. Historically across many cultures, the Female Body has been idealised, scrutinised, commodified and politicised from classical art to modern media, how the woman is portrayed whether as a symbol of beauty, motherhood, power or sensuality has continued to shape public perceptions and influence women's lived experiences (Turner, 1997).

The representation of women's bodies in advertising has been an ongoing phenomenon in the study of communication in many study centers, as there have been many scholars turning their attention to these issues (Mendes & Carter, 2008). Some of the features that the Female Body portrays are intended to attract the opposite sex and same-sex people. The Female Body has unique features that a male body in most cases does not possess. In most cases, these have the large breasts and hips of some females among other features.

Advertising has often exploited the Female Body to attract attention and sell products. This development is deep-rooted in a comprehensive cultural practice that represents women, reducing them to their physical appearance and sexual appeal. In

many cultures, including Uganda, these depictions reflect and prioritise women's beauty and sexuality over their intellectual and personal traits. This research study therefore, was intended to criticise the impact of the representation of the Female Body on roadside billboards in Kampala Capital City Authority (KCCA).The Female Body image nevertheless has been used publically and privately depending on the intended purposes of advertisement. It has impacted positively and negatively on the perspectives in which it has been throughout the years.

The intention for billboard advertising was meant for large outdoor advertising structures and was typically found in high-traffic areas such as alongside busy roads and highways in urban commercial centers. Billboards are one of the biggest means of advertisement by most companies globally (Bougie, 2019). These billboards often present marketing, entertaining slogans, and distinctive visuals. These visuals are highly visible in the top designated market and highway areas in the world. However, different forms and features on billboards could be used in the creation and conveying of messages and are majorly concerned with the target group of people to the public according to (Nowghabi 2019).

Advertisement is one of the most powerful forms of communication in modern society and offers the most sustained and concentrated set of images anywhere in the media system (Sinclair, 2012). It is important in the discussion of gender representation in billboard advertising because it is an essential mechanism for advancing capitalism. Therefore the patriarchal interest serves as a mobilising force for inhibiting the possibility of change (Lemish, 2005). There are many types of advertising mediums but this study focused on outdoor advertising specifically on billboards.

As a result, the Female Body has often been selected and used depending on the factors that most advertising companies look out for when choosing which body could represent their company, product, and service well. In such a practice artists and companies entirely try different ways of experimenting with images and products to push them to the markets for sales. Such artists/ designers, agencies, and companies use whatever they think best illustrates their products, goods, and services most appropriately. These transcend the boundary of representation into new forms of pictorial phases such as photography.

The exploitation of women in the media has been part of the advertising industry since its beginning, although the level to which women have been exploited has changed drastically (Massey, 2007). While categorising still exists, publicising representation of women is improving in many areas. Many advertisers such as Coca-Cola, hospitals, beauty products, and many others have begun to recognise the importance of depicting women positively. As women have crossed the boundaries from the domestic sphere to the professional arena, expectations and representations of women have changed as well. Many advertisers are now representing women in a diversity of roles that reflect their lives that is to say with beauty products and health facilities.

The Female Body is prompted by most people or companies to use it for different purposes like modeling, advertising for different companies, and as well as a sign of gaze between people of the opposite sex and same sex. Usually, societies or companies using the female body image focus on the beauty and different body parts as they differ from one female to another female depending on the product to be advertised (Mulvey, 1954).

Advertising presents a unique case in that unlike advertising in other media, an individual's capacity to avoid uninvited exposure. Unlike the private world of magazine and television advertising, outdoor advertising is displayed throughout public space thereby making it inescapable (Rosewarne, 2005). Research in advertising reveals that advertising has achieved great success. Not only does advertising stimulate the purchasing of products and use of services, but it also contributes to the consumers' formation of social identity, frequently, influencing both their current attitudes and what they should be, according to (Gallagher, 2016).

The representation of the Female Body in advertising has not been a smooth journey for those who have been in the field of practice through the execution of the images onto billboards ever since it was designed. Advertising posters, then, were categorized as a commodified construct of female sexuality, and the experience of viewing these images was expressed in the popular press as unleashing unbridled, physical sexuality in the public sphere that was threatening precisely because it could not be controlled or confiscated (Mariucci, 2013). This physical sense of sexuality, however, could, in extreme cases, be perceived by the authorities as not only challenging delicate sensibilities but also posing a real threat to public morals (Carter, 2010).

The persuasive posters were accused of having the ability to sexually 'charge' the spaces of the city, invite new and mobile modes of perception, and stimulate unpredictable behaviors among audiences. Whether critics decried or defended the spread of printed material, they nonetheless recognized that the increased accessibility of printed material to all citizens as a consequence of the 1881 Press Law had resulted in erotic material having been distributed beyond traditional audiences and outside private spaces and established institutions according to (Butsch, 2013).

According to Rierdan (1980), such influence of female representation is usually considered negative with an argument to the effect that the female body in adverts is used as a sexual object. Some of the billboards advertise with erotic images to quickly catch the viewer's attention or cause destruction to the viewer to buy the product or service. It is also obnoxious that some advertisements portray women as the weaker sex, mindless, submissive, confused, childish, and generally in need of help which inevitably devalues the role and value of women in society according to (Mick & Buhl, 1992).

Nevertheless, different approaches also exist which create a series of negative feelings in a consumer such as fear, a feeling of guilt, and concern, to mention but a few. These kinds of strategies have a powerful influence on adolescents, particularly young girls who are in search of their identity by buying particular cosmetic products. They believe they will change themselves and become like a model from the advertisement.

Globally, the Female Body image is heavily influenced by media industries, fashion standards and consumer culture. Western media in particular has established a dominant ideal that promotes slim. Youthful, light skinned bodies as the epitome of beauty. These representations are not just superficial but they are underpinned by power dynamics and capitalist interests that fuel beauty industries worth billions of dollars. Theoretical frameworks such as feminist theory and media representation theory help us understand how these portrayals reinforce gender inequality and create unrealistic expectations that affect women's self-esteem, and social roles.

Popularly in America, the representations of Female Bodies on billboards have been shaped by a complex history of Indigenous cultures, European colonization, slavery immigration, and the influence of the global media (Bonsu, 2009). The representation of

the female bodies varies widely, reflecting the diversity of the region's cultural heritage and social dynamics. In the 19th century, the Female Bodies were influenced by the young women who rejected traditional norms, embracing a boyish look that was characterised by shorter hair, flattened chests, and loose drop-waist dresses leading to the growth of independence by women. With the presence of Hollywood, this became a major influence on American beauty standards where the ideal Female Body was curvaceous, glamorous, and sensual (Matelski, 2011). The hourglass figure, with a focus on full breasts and hips, became the standard of beauty inspired by Hollywood films.

Within the 20th century, the United States had a significant influence on the portrayal of female bodies, often promoting a narrow standard of beauty that emphasises youth, thinness, nudity, and other Eurocentric features. While the representations of the female body have led to greater diversity, it has also introduced new challenges such as pressure to maintain a certain image always leading to an explosion of unrealistic beauty ideals through filters and photo editing apps according to (Garcia, 2019).

Prominent theorists like Naomi Wolf in the Beauty Myth argue that beauty standards are a form of social control, keeping women focused on appearance instead of power. Likewise objectification theory by Barbara Fredrickson and Tomé- Ann Roberts in 1997, suggests that the more women are portrayed as objects to be looked at, the more they internalise the gaze, leading to self-objectification and psychological distress.

The feminist theory of objectification introduced by Barbara Fredrickson and Tomé- Ann Roberts in 1997 provides a framework for understanding the consequences of this theory. The theory shows that constant exposure to representing images leads women to adopt an observer's viewpoint, resulting in self-objectification. This internalisation can lead to increased body investigation, body shame, and various mental health issues, such as anxiety and depression. The Female Body here is referred to as a joint product of a woman's skeletal structure and the amount and sharing of muscles and fat on the body (Ross, 2000).

In Africa, billboard advertising has normally reflected a complex interplay between local cultures, global influences, and the evolving standards of beauty and feminists. These representations have occurred within the advertisements which vary widely depending on the country, target audience, and the product being marketed. As in

any other country in the world, African billboard advertising is sometimes objectified, particularly in industries like alcohol, tobacco, and other luxury goods. These advertisements often depict women in a sexualized manner, using their bodies to attract attention and sell products that can reinforce gender stereotypes and contribute to the commodification of women's bodies (Adichie, 2008).

Africa still has had traditional societies once celebrated a diversity of body shapes and sizes, often associating fuller figures with beauty, fertility and prosperity. However colonialism, followed by globalisation and modern consumerism, began to erode these values. Western beauty ideals started seeping into African consciousness through imported media, education systems and urbanisation.

Today, African women find themselves navigating a complex space balancing cultural pride with external pressures to conform. While platforms like Nollywood and African fashion industries offer some counter narratives that celebrate African beauty the predominant challenge remains whose image of beauty are African women embracing and at what cost.

Products publicised with the images of women were cosmetics or sweets and drinks. The perfect housewife was one of the key figures in advertising though the goods promoted may not necessarily be household goods. It is also necessary to note that all over Africa women in the advertisements during the period 1920 to 1990 have become progressively thinner. According to Dangarembga, (2017), there has been an increase in women models in advertisements that are extraordinarily attractive and unrealistically thin. It revealed that from the second half of the 1990s, the field of communication could no longer ignore feminist scholarship or the growing number of women calling themselves feminist intellectuals. Research on gender and feminism in communication thus became a point of focus. This has further played a significant role in communication grants and has exposed feminist issues that exist in the media (Muriungi, 2019).

Furthermore, advertisements shaping societal attitudes targeting young women were particularly noticeable on billboards that advocate for health, wellness, and nutrition. The look and feel of the billboards are properly summarised by a section in the editor's letter where she informed the viewer that the billboard would put the reader on

the path to a lean and strong athletic shape (Ullah, (2023). These billboards are targeted towards young women who are health and fitness-conscious but are not portrayed appropriately by the designer.

The difference in billboards comes with the nature of the content being advertised. Examples are the health billboards that are meant to shape women's health which are the high proportion of objectified images that accompany their health, slimming, and fitness articles. In addition to the high proportion of slimming advertisements, shape and women's health features more articles and advertisements about topics such as food, relationships, fashion, hair, and cosmetics than the fitness billboard (Ethan et al… 2016). These objectified images mirror imagery in their international complement billboards, such as the North American fitness billboards. These were original to the thin ideal female figure promoted by Eurocentric media and cultural norms.

In East Africa, particularly in urban centers like Nairobi, Dar es Salaam and Kampala the tension between traditional and modern ideals is increasingly visible. Social media has become a double edged sword; a space for expression and empowerment but also a platform where unattainable beauty standards are amplified. There is growing concern over practices such as skin bleaching, cosmetic surgery waist training and body editing apps but all this is because of internalisation of narrow beauty norms. While some campaigns and celebrities in the regions promote body positivity and African pride, many advertisements music videos and public images still depict the female body in highly sexualised or objectified way. This not only limits how women are seen but also how they see themselves and their worth.

In Kenya, advertising is applauded and criticised not only for its role in selling products but also for its influence on the economy and society at large (Musila, 2022). However, for years critics have belittled advertising for a wide range of billboards. This has contributed to the subjugation of women and the maintenance of patriarchy through their placements of female images against male images. The media contributes to and perpetuates female dominance in a variety of social processes. Therefore this topic under study was done to analyse how the Female Body image is

represented in billboard advertisements with a view of ascertaining whether the critics are real or imaged (Rinkanya, 2020).

In Uganda and particularly Kampala, media representation is influenced by a union of local cultural forms and global advertising trends. Traditional Ugandan values around shyness and gender roles interact with modern, often Western, representations of beauty and feminists. This generates a complex setting where the Female Body is both a cultural symbol and a commercial asset (Mtenje, 2017). However, during the last ten years, social changes have occurred with the acceptable dress codes within real life and the media. The level of dress code in advertising content today ranges from mere sexual suggestions to full nudity and depiction of sexual intercourse. However, sex in advertising can also include "sexual imagery, and intimation (Kiguli, 2022), which has reduced some customer's interest in following the adverts

In Uganda, and especially within the jurisdiction of Kampala Capital City Authority, the portrayal of the female body has become a site of cultural negotiation, political discourse and social concern. Kampala is a fast evolving city where tradition meets modernity. Billboards, Tv commercials, social media influencers and public events often feature women in roles or appearances that prioritise aesthetics over intellect or ability.

The Female Body portrayed on the billboards by the roadsides of Kampala's Capital City is generating questions on the relevance of our social morality in the African context and its notion of gender equity as well. This topic has been treated with a lot of sensitivity as it unknowingly affects most of the younger generation of Africa. Several factors have relegated the Female Body images to the margin thus exacerbating misery, division, demeaning, and violence among others in our African society as contrasted to the Western counterpart. (Obayan, 2012)

The use of women's bodies in marketing for instance, often reinforces the idea that their value lies in attractiveness rather than agency. Moreover, urban fashion trends are heavily influenced by the western culture and styles have sparked public debates and even policy responses around morality and decency. This reveals a deeper historical

context rooted in patriarchal control, where women's appearances become subject to public scrutiny and regulation.

In Kampala Capital City Authority advertising has taken over most of the media through the use of manual and electronic billboards. These contain content from different advertising companies within and out of Kampala such as cosmetic and wellness advertisements. Kampala being the capital city of Uganda draws different cultures and tribes who perceive these advertisements differently as well. Different companies such as Alliance Media, Capital Outdoor, and Zk are approached by the clients in search of the representation of their products and services on the billboards. However, these are used for advertising purposes to market and make sales for these products according to (Mugume, 2010). The designers of these billboards are made to represent the products and services in the best way possible hence the use of the Female Body. In this case, therefore, the Female Body, depending on its features, is used on the billboards to advertise the different products and services.

In conclusion, the Female Body image can be the degree to which billboard advertising has succeeded in capturing the various messages created by the union of cultures and societies (Shields, 2013). The representation of the Female Body image has been used more for sexualisation purposes on billboards due to the eroticism of some of the billboards (Sultana et al…(2022) Therefore understanding how the Female Body is represented in Kampala Capital City Authority is not just about media or beauty; it's about power, culture, identity and mental health. In a city like Kampala, dynamic, diverse and digitally connected these images influence how women see themselves and how society responds to them. This study seeks to unpack these layered narratives, trace their origins and explore their impact, with the hope of empowering and culturally grounded representations of women in Uganda.

1.2 Statement of the problem.

Globally, billboards have redefined standards in mega cities and urban areas in exploring the opportunities for companies, with different products, goods, and services, to communicate to the audiences. However, in Uganda and particularly in Kampala Capital City Authority areas, billboards have been made by artists and used by companies

to advertise their products. Many of the messages and images especially of the female body portrayed on the billboards carry hidden connotations; but can only be revealed through critical studies made by researchers and other intellects. In this case, the use of Female Bodies on the roadside billboards in Kampala Capital City Authority has increased major concerns about objectification and the effects on societal attitudes toward women and young girls. These advertisements are often depicted in ways that emphasise physical appearance and sexual appeal. This potentially establishes harmful gender stereotypes and contributes to the normalisation of female objectification. The magnitude of the problem is underscored by the widespread visibility of billboards throughout Kampala influencing public perception daily. As a result, these representations can negatively impact the self-esteem, body image, and mental health of women, necessitating a critical examination of advertising practices and their broader societal implications.

1.3 Purpose of the study.

The purpose of the study was to investigate how the representation of the Female Body on roadside billboards in Kampala Capital City Authority influences societal perception of femininity, beauty standards, and gender roles. Therefore, the study seeks to interrogate how artistic choices such as composition, colour, form, posture, attire and symbolism are used to construct, reinforce or challenge societal ideals of femininity, beauty and gender roles.

1.4 Objectives of the Study

The objectives of the study were to:

(i) Identify why Female Bodies are depicted on the Roadside by examining the cultural, economic, political, and psychosocial implications on billboards in Kampala Capital City Authority.

(ii) Analyse the representations of Female Bodies on Roadside billboards in Kampala Capital City Authority.

(iii) Assess the artistic design impact of billboard representations on women in Kampala Capital City Authority.

1.5 Research questions of the study.

The study was guided by the following questions;

(i) What are the cultural, economic, political, and psychological implications of the Female Bodies depicted on roadsides along Kampala Capital City Authority?

(ii) What are the representations of the Female Body on roadside billboards in Kampala Capital City Authority?

(iii) What are the artistic design impacts of Female Body representations in Kampala Capital City Authority?

1.6 Significance of the study

The study focused on the representation of Female images in advertising billboards in Kampala Capital City Authority by identifying billboards having female images and the factors that influenced the representation of female images in Kampala Capital City Authority therefore, the findings will help the following categories of people.

This research will help the researcher to provide more knowledge to carry out the research methodology, the scholars mostly in the areas of visual art. These will use the recommendations from the study as a foundation or inspiration. They will launch further studies on the representation of the Female Body on billboards and other visual art disciplines by reflecting on the topic under study.

The study will advance gender equality. This study contributes to Sustainable Development Goal 5. This highlights and addresses biases in media representations, by examining how women are portrayed on billboards. Therefore the research can advocate for more equal and respectful depictions thereby promoting gender equity and empowering women.

The study will inform advertising policies. The findings can provide evidence-based recommendations for policy makers and regulatory bodies. This will help to develop guidelines that prevent the objectification of women in advertisements, ensuring that media content upholds ethical standards and respects human dignity.

The study will also enhance media literacy. These findings will reveal the impacts of objectifying representations. This study can be used in educational programs to

increase media literacy among the public. This can help individuals critically evaluate media messages and reduce the harmful effects of objectification.

The study will supplement mental health initiatives. The research highlights the psychological consequences of objectification, such as anxiety, depression, and body dissatisfaction. This can inform mental health practitioners and organizations to develop targeted interventions and support services for women affected by these media portrayals.

The study will provide a deeper understanding of how global and local cultural influences intersect in the representation of women. This insight can help advertisers create content that is culturally sensitive and respectful, fostering a more inclusive media environment.

The study will inform economic motivations on the portrayal of women on billboards. The study can offer businesses and advertisers alternative strategies that are both commercially effective and socially responsible. This potentially enhances the brand reputation and consumer trust.

The study will empower women's voices by giving them a platform to voice their concerns about media representations. This can empower women to advocate for change and contribute to a broader movement towards gender-sensitive advertising practices.

1.7 Scope of the study.

The limits and demarcations in this study were according to the geographical, content, historical, and time scope. The content scope was framed according to the corresponding objectives.

1.7.1 Geographical scope

The study was carried out in Kampala district, Uganda. However, Kampala is divided into divisions which are then positioned under the Kampala Capital City Authority. Kampala Capital City Authority is split into five divisions namely, the Central division, Makindye division, Kawempe division, Rubaga division, and Nakawa division. (See Fig. 1).

The study centers on roadside billboards within the control of the Kampala Capital City Authority. In Uganda, Kampala serves as the country's political, economic, and cultural hub. This makes it an ideal location to examine the representations of the

Female Body in outdoor advertising. By concentrating on billboards within Kampala capital City Authority's boundaries, the study ensures a clear and controllable geographical scope. This therefore ensures a diverse range of advertisements that reflect both local and global influences on media representations. Within this geographical location was where most billboards were erected since it's the capital city of Uganda. Since business was one of the key aspects that were known to most of the people within this area. Therefore advertising was an obligation for most of the commodities sold.

Kampala the capital city of Uganda, is a collection center for a lot of people who come from different parts of the country and the world to execute business and exchange goods and services, and in so doing, this gives a chance for most business owners to advertise their products, goods, and services hence the choice of study. These advertising billboards display images of both females and males. Therefore it was easier for the researcher to identify the billboards represented with female body images since they were in public spaces within Kampala Capital City Authority. Within these divisions, the researcher particularly selected the central division and Nakawa divisions as these divisions had several billboards that were of interest to the research topic.

MAP OF KAMPALA CAPITAL CITY AUTHORITY SHOWING THE GEOGRAPHICAL AREA WHERE THE STUDY WAS CARRIED OUT.

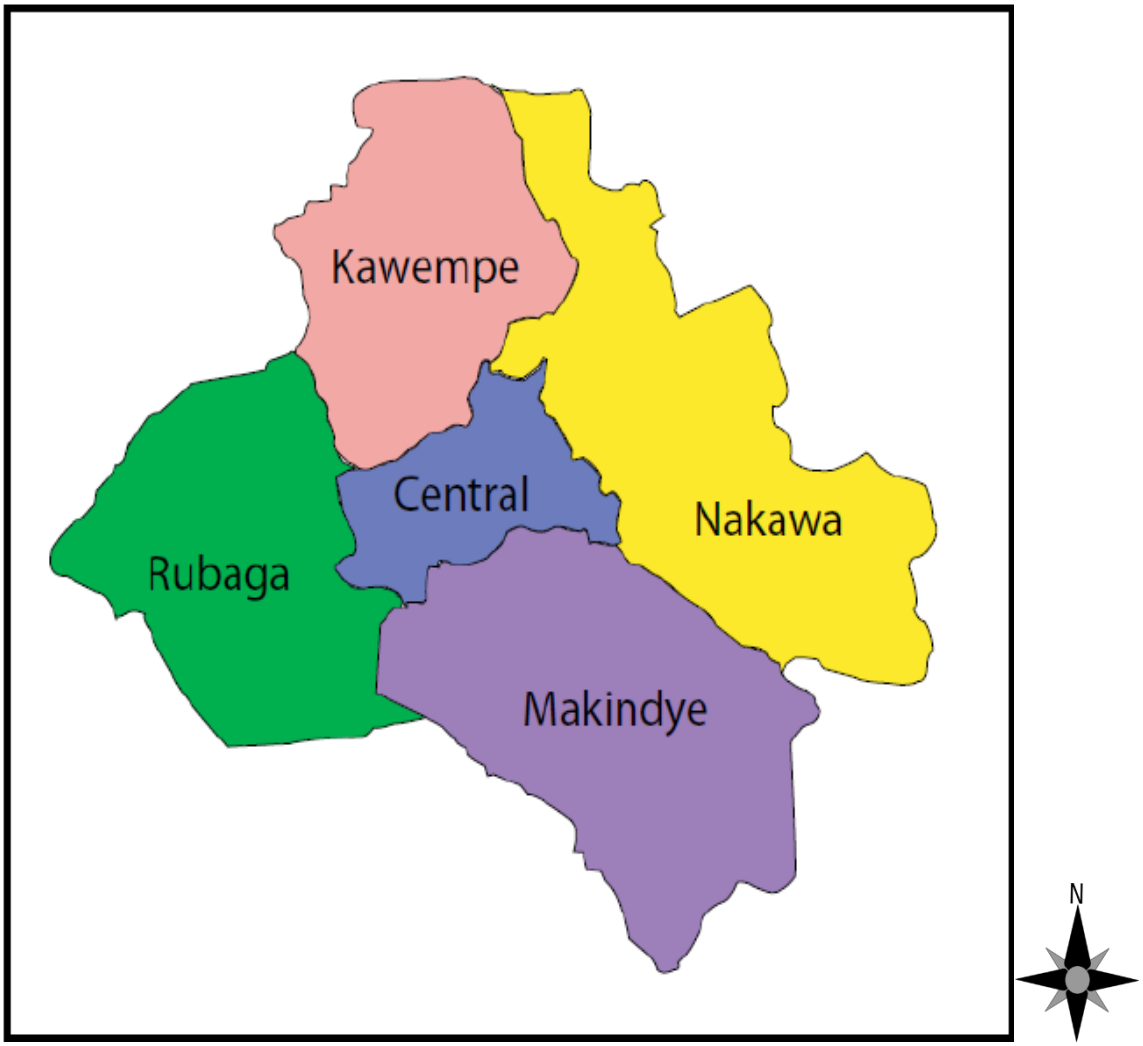


Figure 1: Map showing the five Divisions of Kampala District.
Source; https://www.researchgate.net**.**

1.7.2 Content scope

The content scope of this study was restricted to the set of objectives: determine why Female Bodies are represented on the roadside through examining the cultural, economic political, and psychological effects on billboards in Kampala Capital City Authority, analyze the representation of female bodies on roadsides billboards in Kampala Capital City Authority and assess the psychological impact of billboard representations on women in Kampala Capital City Authority. There were more than thirty billboards found in Kampala Capital City Authority but the researcher only concentrated on the beauty billboards which have the female body being used for advertising.

In objective 1, the content scope involved a systematic examination of billboard advertisements within Kampala Capital City Authority demarcations. This includes categorizing representations of Female Bodies based on aspects such as clothing, poses, facial expressions, and supplementary text or slogans. The analysis aims to identify prevalent themes and patterns in how women are represented, allowing for a complete understanding of the nature and extent of objectification in billboard advertising.

In objective 2, the analysis will extend beyond the visual elements to consider the broader context of immediate billboard advertisements. This involves exploring the cultural, economic, and political factors that shape the portrayal of Female Bodies on billboards in Kampala specifically, the study examined how cultural norms, global advertising trends, economic incentives of advertisers, and regulatory frameworks influence the content and placement of advertisements.

In objective 3, the content scope includes conducting surveys, interviews, and focus groups with women in Kampala to gather qualitative and quantitative data on the psychological effects of billboard representations. This involved exploring women's opinions of these advertisements, their self-image, body satisfaction, and mental well-being. By delving into the lived experiences of women, the study aimed to uncover the psychological implications of objectifying media representations.

1.7.3 Time scope

The study focuses on the representations of the Female Body on roadside billboards in Kampala over the past 10 years from 2015-2024. This time scope allowed for a comprehensive analysis of the evolution and persistence of objectifying representations within the city's outdoor advertising landscape. By analysing the billboard content over the years, the study captures long-term trends and changes in societal attitudes toward gender and beauty, providing valuable insights into the historical context of the problem and its contemporary manifestations. Furthermore, regulating the time scope to the past ten years ensures that the study remains relevant and reflects current advertising practices and cultural dynamics in Kampala City.

1.8 Limitations of the study

The researcher encountered several challenges and their presentation was based on the objectives which included;

The study's representation of billboards representations was influenced by the researcher's cultural background and perspectives. Despite efforts to maintain objectivity, there is a risk of overlooking or misinterpreting cultural nuances in the portrayal of Female Bodies, particularly in a diverse and multicultural city like Kampala through making a research plan that also included pilot studies..

The study's time scope is limited to the past ten years which may not capture long-term shifts in advertising trends and societal attitudes towards gender representations. Rapid changes in media consumption habits, technological advancements, and sociopolitical developments could impact the relevance of the findings over time.

Content analysis involves subjective interpretation and different interpretations and different researchers may perceive and categorise billboard representations differently. Despite efforts to establish clear criteria and inter-rater reliability, there may still be discrepancies in coding and analysis, potentially affecting the validity of the results.

While objectification theory provides a valuable framework for understanding the artistic design effects of media representations, it may inherently prioritise certain perspectives and overlook other relevant factors. The theory's focus on the individual

experience of objectification may not overlook broader structural inequalities and power dynamics that shape gender representations in media. As such, the study's reliance on objectification theory may limit its ability to fully capture the complexity of the issue.

1.9 Definition of Operational Terms.

Advertising: The techniques and practices used to bring products, services, opinions, or **causes** public notice to persuade the public to respond in a certain way to what is advertised.

Advertisement: The means of communication in which a product, brand, or service is promoted to a viewership to attract interest clients

Billboards: A panel for the display of advertisements in public places, such as alongside **roadsides** or on the sides of buildings**.**

Hermeneutic: The study of the practical principles of analysis.

Female Body: Something used to represent motherhood, seduction, and fertility and usually used as a symbol of many cultures. The term is used with F&B as capital letters to emphasize the main topics under study.

Gender relations: Societal relationships between men and women as a sex.

Images: The general impression that a person, organization, or product presents to the public.

Phallocentric: the prioritization of male characters' experiences and desires, often marginalizing female perspectives.

Mainstreaming: Making gender concerns the responsibility of all in an organization.

Representation: A person or group that speaks, acts, or is present for another person, group or organization.

Roadside: This is an area at the edge of the road.

Objectification: The action of embarrassing someone to the position of a mere object.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

In this chapter, the researcher presents and analyses literature related to the topic under investigation. (Aristides, 2011) affirms that by looking back at what was created during the previous era we can connect with past masters, and learn from their accomplishments to avoid re-inventing the well-known wheel. However, this chapter has been segmented into the theoretical framework and objectives for easy review of the information.

2.1 Theoretical Framework

This research is backed by the theory of objectification which was developed in the United States of America by Fredrickson and Roberts in 1997. They narrate how women and girls are typically acculturated to internalize an observer's perspective as a primary view of their physical selves especially their sexuality. This theory's perspective on the self can lead to habitual body monitoring, which, in turn, can increase women's possibilities for shame and anxiety. Hence the reduction of possibilities for peak motivational states, and diminishes awareness of the internal bodily states.

Objectification of the body occurs whenever a woman's whole body, body parts, or sexual functions are separated from her person, reduced to the status of mere instruments, or regarded as if they were capable of representing her (Calogero, 2012). When sexual objectification occurs, women are treated as bodies and in particular, as bodies that exist for the use and pleasure of others (especially the male gaze). But importantly, because a sexually objectifying gaze is not under women's control, few women can completely avoid potentially objectifying contexts (Gervais, 2011). The sexually objectifying gaze occurs in visual media that depict interpersonal and social encounters.

Objectification theory Fredrickson and Roberts, (1997) postulates that many women are sexually objectified and treated as objects to be valued for their use sexual objectification occurs when a woman's body or body parts are singled out and separated from her as a person. The woman is viewed primarily as a physical object of male sexual desire (Calogero, 2012).

Other theorists like Stuart Hall's theory of representation in1970's , explains that representation is not just about showing something real but actually helps to create meaning. However Hall's theory of representation could reflect how meaning is made through language and symbols, it shapes how people think, shows stereotypes and power, how audiences interpreted the messages and this affects how we treat others, and how we see ourselves. Therefore most theorists have ventured to explain why visual evaluations of the female body are mostly used on in advertising. This has led to sexual objectification, which is integral to male heterosexuality. Evolutionary theorists such as David Buss contend that women's physical attractiveness indirectly signals reproductive value, and so evaluating women's physical attributes has become an important criterion in men's mate selection (Bereczkei & Bernath, 1997). Some of the theorists in support of the objectification theory include; Aubrey (2006) presented that exposure to objectifying media has led to an increase in self-objectification. This has resulted in body dissatisfaction and several psychological issues in women and girls of tender ages.

Other theorists regarding the same theory are Calogero, (2009) and Murnen, (2011) expanded the theory into linking self-objectification to a broader range of psychological outcomes. This included disorders in eating and social activism. However, they agree with the theory because of its applicability in understanding various psychological and social arenas. The societal changing standards of beauty have led to self-objectification resulting in mental health issues.

Further to note is that some scholars have critiqued the theory saying that the theory has not fully addressed the different races, classes, and sexuality in experiencing objectification and there is a need to explore more about the theory for better account of other underlying factors. Other scholars like Zimmerman, (2008) questioned the universal applicability of the objectification theory saying that the theory could not address cultural differences in how objectification is practiced or seen. This rather calls for a more cultural understanding of the different approaches used regarding the theory.

From the researcher's perspective, the application of the objectification theory has raised quite many questions about the media, cultural differences, and gender inequalities. However, by understanding the ways through which objectification manifests in

advertising and the implications it has caused on the audiences. The participants ought to work towards creating a more equal media setting that respects and empowers women. This, however, has refined and expanded the understanding and implications caused by objectification within the different spaces.

This theory of objectification informs this research in a way that Female Body images are identified as objects of advertisement through their representation on billboards. The advertisers have various intentions why the Female Body image is used severally on advertising billboards within societies. This is an interaction between the Female Body image and the audience which then results in sexual objectification between the same and opposite sex leaving the intended advert failing to reach the intended audience.

This Objectification theory was relevant to the study that; women and girls are typically acculturated to internalize an observer's perspective as a primary view of their physical selves. This concept has opened the eyes of many people that sometimes the advert is not driven to the intended customers. Rather the female bodies on an advertising billboard are seen as sexual objects that could be viewed by anyone because it is a billboard.

2.2 Female Body depictions on Billboards

Advertisements are audio visual or video forms of notice or announcement in a public medium promoting a product, service, or event (Singh, & Chakraborty, 2000). They play a strategic role in introducing a new product, and the sale of the products hence minimizing the gap between the buyer and the seller. This in turn leads to overall growth and development of the society economically and socially. However, this has caused an alarm to the public through the use of the Female Body in different aspects. Companies try to hit the customer emotionally and through sex appeal. These two methods have become winner cards of the big companies that are enjoying improved turnover. Such advertisements have become horrific to female mental and social health (Mehta, 2017).

Advertisements have an important impact on shaping society's beliefs, values, and norms (Moschis & Churchill, 1978). They can reflect the current trends in the culture while informing individuals about brands, products, services, and ideas. Therefore, the way Female Bodies have been depicted in advertisements throughout the years is important.

Such depictions reflect and demonstrate the expected female roles in society and can impact how consumers think about women.

Advertisement is a cultural tradition and largely a global industry of public relations and marketing companies, media services, and advertising agencies. This is majorly practiced by urban people and companies to supplement their sales and incomes, it has long been a tradition worn over time. These adverts can be found in growing cities and towns all over the world. The production of adverts has been seen as an expansion of a new industrial branch and it's perceived as a potential business suitable for income. This therefore, makes modern art more and more attractive for the connoisseurs' traders, artisans, and artists. Experts on the subject of billboard advertising declare that there has never been a company in any part of the world that has not employed some mode of advertising.

Advertising done by most companies in the present day has the origin of advertising made by our savage ancestors (Laird, 2001). Advertising of such antiquity is naturally of surpassing interest. Billboard advertising survives in many parts of the world today in forms, techniques, and materials similar to those used in the past ages. While continuing as a living tradition, it has undergone a revival of interest among different companies. This therefore, has led to new forms of expression due to the surge of uniqueness in products and services being advertised (Zorloni, 2013).

In the world of advertising, companies tend to use images they believe will help to make their products sell. Such images are mostly of women as compared to men. The story doesn't end here. The women that are being shown by the advertising and make-up industry are not the women who exist. These women are scar-free, unbelievably tall, with a Barbie belly, zero figure size; with the most glowing skin, etc. example Fig 2. Men have always desired such women who exist only behind the screen (Scruton, 2010). Advertising companies have followed the repetition of "create a need". The woman in the advert doesn't exist anywhere but always desires such women.

Women on the other hand want to imitate the one who is portrayed in the advert and hence, are compelled to buy that product expecting to look impossibly beautiful. They try to adopt the perceiver's viewpoint into their own body. As a result, they start treating in acts that are harmful to them for example, bodily surgeries, using harmful chemicals on the

body, injecting dangerous chemicals, skin lightening sessions, breast increase, etc. These end up living a fake and imitating life. Thus, Frederickson (1997), were compelled to coin the term self-objectification where people are treated or seen as objects of appearance.

According to Rice, (2014), an American scholar, she understands that the depictions of the Female Bodies are controlled by the Western culture, especially in representations and societal expectations. Exploring the concepts of beauty and aesthetics of women has in return been used against them affecting their anatomy and self-esteem and the pressure to adapt to unrealistic beauty standards.



Figure 2: Burberry Perfumes.
Size: *14ft x45ft.*
Source: *https://1.bp.blogspot.com.*

According to the Western world, in Figure 3, we saw a billboard of Burberry perfumes, and on it was a female model dressed skimpily and lying low. This advert was about perfume but this didn't mean that the model should have passed this way. Therefore, this was a form of objectification and the differences in cultures as well.

In Africa, according to Oyewumi, (2004), the imposition of the Western gender constructs on African societies offers insights into how the Female Body has been understood differently in various African contexts. The gender roles offer unique

perspectives on the female body. However, due to colonialism, the Female Bodies were spots of resistance and harassment.

As a result in Africa, according to Sanni, (2016), a blend of the many complaints against advertising reveals that advertisements often present men and women in terms of power and dominion; males are always in control or charge. Advertising depicts women as sex toys for the sexual satisfaction of men by presenting certain parts of their bodies in suggestive ways. The male models used in advertising are portrayed as strong independent, and in control, whereas the female counterparts are presented as submissive, weak, and dependent. Thus, advertising has helped to solidify the association between women and domestic roles.

In Nigeria, models in advertisements have impacted the perception of an ideal body image by creating a new culture for the market or if the body image of models portrayed in advertisements still reflects the prevailing culture of the market that an overweight body image is the ideal body image. Furthermore, research studies have shown that for any form of advertising to be effective in a given market it may have to adapt to the unique characteristics of its local market culture, as culture is seen as the primary dominant and controlling factor of communication (Oyewumi, 2004), moreover, there is a widespread belief that advertisements reflect the culture of the market's existing values and norms. In other words, important cultural values, beliefs, styles, and daily activities are reflected in advertisements. Equally, the very success of advertising has brought criticism.



Figure 3: Fiesta Condoms in Nigeria.
Size: *13ft x 44ft.*
Source: *https://w5p2r8x5.stackpathcdn.com.*

With the billboard in Figure 4, we see a lady posed with her arms leaning back on a bed in a relaxed and carefree position. The posture in which she was seated revealed that she had all the pleasure in her control with the looks and the posture as she was advertising condoms on the billboard. According to Oyewumi, (2004), through the use of various marginal framing devices, a story can be packaged to influence our perception of its content. This implies that the posture and dress code talk more to the public than the product at times because of over-exaggeration and application of hidden connotations.

In East Africa, Obbo,(1980) explores the economic roles of East African women discussing how these roles intersect with perceptions and treatment of their bodies. Through focusing on legal and societal challenges facing women in Kenya, the insights have had a great impact on their bodily sovereignty.

According to Tamale ,(2011), in Uganda, in this regard, advertising is closely tied to cultural values and works by ascribing values to products and stimulating purchases through appeals and strategies. This is always aimed at identifying goals, commanding attention, arousing interest, and generating sales. Since the Industrial Revolution advertising has played a critical role in delivering consumers to producers of products, and

in defining the way that women have incorporated into capitalist consumer culture. Advertising has close links with the media in which it is embedded and symbolically reinforces the content of that media. Magazines and later televisions were the two key media used to target female consumers. Together they have played a major role in defining female roles and femininity in the 20th century.

Uganda having its major capital city Kampala, gives a great platform for business owners to advertise in this area. This has had a long-lasting and extensive history which makes it a collection Centre for most of the economic activities hence advertising cannot be inevitable because of the dense population. Uganda still has a wide range of advertising products ranging from beverages, handcrafts, building ware, health products and so many others that require advertising to make sales. Most of the companies in Uganda have produced a range of billboard adverts from different materials such as steel, lighting systems, polyvinyl chloride, and polyethylene. There are several types of billboards digital and non-digital billboards. However, most of them are designed depending on the companies, budget, themes, colors, and medium onto which the artwork is to be put. Therefore this makes billboards differ in terms of content, size, and target audience (Wamala, 2024).



Figure 4: Warid Uganda.
Size; 13ft x 42ft.
Source: *http://3.bp.blogspot.com.*

Within the billboard above, we saw a type of telecom company where a lady was dancing to the tunes from the telephone that was being advertised the woman within the billboard content was dressed in a skimpy outfit that revealed most of her body and the posture within which she was sent a message to the audience that one could have that telephone and skimpy outfits to get tuned up. This nearly justifies those women as way compared to mere objects of substance as to what they are advertising. Such an image on the billboard once viewed by the young people within the audience could act as an object of imitation too.

In addition to self-objectification, the embodiment of objectification comes from the disintegration of advertisements in one of her discussions said the disintegration of women is an evil problem in advertising (Kilbourne, 2002). Disintegration adverts employ Female Body parts to sell a product. Such adverts focus on one part of a woman's body, mostly the breasts. Disintegrating adverts leave many women feeling that their entire body is spoiled on account of one less-than-perfect feature. These adverts promote the idea that

women should view their bodies as many individual pieces and those each other of their body parts should be flawless. If every body part is not flawless, then her beauty is ruined. Women and girls from a very young age are made to view their bodies as something that needs constant change. This further leads to the problem that women suffer from disorders like body shame, appearance anxiety, depression, sexual dysfunction, and eating disorders.

The procedure of representing or treating a human like an object is known as objectification and when that object is a woman then it is termed objectification of women. If we believe that women have human rights and equal rights to men, then we must not support the objectification of women because it is a violation of human rights (Grabe, 2013). The advertising industry, fashion industry, media, enterprises, and some government and private agencies use objectification as one of the tools to brutalize, control, and abuse which leads to the denial of human rights and inequality. This makes it simpler to abuse or mistreat women when we give women the status of objects instead of individuals or a person. Whether it is in the form of racism, sexism, or discrimination against transgender, terrorism, and objectification are quite often the initial move toward advocating brutality or violence against that person.

The emphasis on nudity in imperial art also adapts to euro-American myths about black women's sexuality. Black women have been constantly represented in Western art and science as being excessively sexual. According to (Sand and Gilman 1985), lack of humility in the dress codes has also historically marked black women as uncivilized. Scholars though have given short shrift to the many images of dark-skinned women that emphasize their beauty and femininity. This focuses instead on the abuse of black women through their sexualisation and masculinization. The Western attitudes toward non-Western sexuality have been especially ambivalent, on the one hand, idealizing and eroticizing, on the other hand rejecting and critical as the other is simultaneously sexualized and confirmed aggressive.

The studies of Dukut (2015) revealed that the media present dominantly negative images of women, and portray ideological themes encouraging women's reduction in society. Gender representations in advertisements provide powerful models of behavior to match or react against and masculine usages in advertisements typically reflect power, strength, virility, athleticism, and competitiveness. The feminine images portray beauty,

obedience, nurturance, and cooperation. Billboard advertisements therefore, like other media advertisements, such as television, newspapers, and magazines, reflect or portray women in a highly negative light, thereby generally undermining women's social downgrading, discrimination, and increasing stigma therefore increasing the number of expulsions.

In Kampala, billboards do not simply influence people, protect or reduce people to the status of objects, they generate structures of meaning that sell commodities not for themselves as useful objects but in terms of ourselves as social beings in our different social relationships. Billboards translate statements about objects into statements about the types of consumer and human relationships (Tamale, 2020). The meanings sold to the audience are not necessarily product-centered but those that inform culture. The exciting ideas and an urge to want to adapt to a certain way of life that borrows heavily from western countries.

According to Nalugya et al… (2016), young girls interpret the images shown in normal media advertising and find that subjects viewing fashion advertisements do compare themselves to the models. This was depicted in the images presented and either strived to emulate the look depicted by the models or felt that it was impossible. Nevertheless, their findings exposed that there may be contrasts to unrealistic ideals of beauty and size being shown by the billboards. The participants do not always favor representations of real people in advertising as they felt that advertisements should inherently focus on impossible beauty and size and that real people. These were commonplace as such would not aid advertising influence.

2.3 Female Body representations on Billboards

The authority of advertising is in its ability to influence people, turning them into unconscious and addicted consumers, while they continue to deny that they could ever be affected by the messages of such confident brands. According to Zaltman (2003), through the most unexciting means of advertising. People were affected by the subconscious power of the image and representations of people in such situations they started to suggest how advertising should be modeled (Onyejekwe, 2005). Advertising is a significant agent of socialization in modern built-up societies and is used as a tool to maintain certain social constructions, such as gender. Men and women are depicted as differing in attitudes,

behavior, and social statuses. These differences are what separate the sexes into different genders. Gender advertisements give the viewers a sight into a world burdened with socially defined and constructed gender relations, displays, and roles. These images are crafted to mimic real life and many mistakes in the concepts of fantasy and reality concerning advertising. Advertisements do not look strange to us when they should. Advertisements take something that exists already in the world and change it, forming a distorted reflection. They emphasize some things and de-emphasize others, it is a hyper-ritualisation of the world and we recognize and even relate to some of the images (Beard et al… 2022) .

Men and women are portrayed in advertisements according to the constructed definition of femininity and masculinity. To be a woman is to be feminine and to be a man is to be masculine. There is little room for variation or a reversal of roles, except within the smaller frame of niche marketing. In advertising, men are often portrayed in the following ways: alert and conscious of their surroundings, standing upright, eyes open and looking around, bodies are controlled, a mean expression on their face, gripping things tightly with hands, hands in pockets, serious and physically. Whereas women are portrayed in advertising as touching self, stroking an object, lying on the floor, sitting on a bed or chair, with eyes closed, not alert, confused, vulnerable, body contorted, dressed like a child, holding an object or a man for support, sexy and sexually available, seductive, playful and careless (Jha & Gangwar, 2017).

Advertising is one of the most important marketing activities often utilized by business organizations the world over to draw attention to the products or services they make available. Advertising plays a major role involving several relationships, which are created around the object, person, symbolism, power, and happiness in this light, advertisement articulates meaning through the careful use of words and images to create the desired effect (Underwood, 2003).

Emotional advertising, on the other hand, is a way to market a brand or product by interacting with consumers through sentiments. A fantastical new trend is using emotional studies to help commercial strategy. Creating movements and groups, as well as conveying consumer-relevant stories, are some emotional advertising techniques and

inspiring people to do things they believe are impossible ideals (Lee 2013). The advert type and brand are observed aspects that can help connect people with advertising and brands. When the memory of an experience is represented by advertising. The inclination to trust a brand can be dramatically increased due to the emotional connection with it.

In Europe, the belief expressed by the participants is related to the thought that advertisements idealise their subjects, making them appear significantly different from reality. Consequently, this was referred to as perfect representations. The two characteristics of idealisation in advertising were a woman as physically perfect, which means that she is always youthful, gorgeous, trim, and tidy. The absence of features of Brazilian women means that there are no women of mixed races, such as those with black or brown complexion (Elliot, 2005).



Figure 5: Lady Gaga's Fame.
Size: *7400sq ft.*
Source: *https://4.bp.blogspot.com.*

Lady Gaga fame's fragrance was what we saw on the billboard above. The female model was placed on this billboard with male figures around her chest and private parts,

an indication that when one used this fragrance male figures would dominate the same areas of your body. This in return, took us back to what we stated above.

Women in this image are tall, blond, and have white complexion. These descriptions came up in the sneak talks. The other set of perceptions was that women are shown in advertising in a contemporary manner. Two different perspectives on women's independence from men and their ability to simultaneously fulfill the roles of mother, professional, and wife both contributed to the development of this idea. The experience of contemporary women was the name of it. Again, the informants' speeches and earlier research served as the foundation for the decision to employ these designations (Jaffe & Berger, 1994).



Figure 6: Calvin Klein.
Size: *12ft x 42ft.*
Source: *https://www.joelgordon.com.*

Calvin Klein was a big clothing brand dealing in lots of clothing however we saw a model in undergarments posed at an angle revealing all her body to the audience. This to the viewer did not see just the undergarment but also the posture that revealed sexualisation within this billboard.

Zhang and Gelb (1996), observed that globalization was mainly the erosion of nearby cultural values has contributed to the reconstruction of cultural differences. Advertisements can be similarly informative approximately the emblem throughout cultures, however, the kind of attraction used within side the classified adverts might vary in effectiveness. Therefore, commercial messages are fashioned through domestically unique social and cultural practices; reflecting the argument that cultural homogenization is some distance from being achieved Moreover, the growing presence of establishment agencies in most countries, in particular growing countries, as a part of the result of globalisation has caused the increase of transnational marketing and marketing businesses for the cause of serving transnational advertisers' needs (Okazaki et al., 2007). Advertising has constructed a natural bridge between the product and the consumer; the fulfillment of maximum merchandise is connected to the classified ads used within the marketplace and the way they paint the values of the supposed consumer (DeMooij ,2000).

Furthermore, in Europe, women are also depicted as submissive to men and may even face aggressive verbal or physical behavior in advertisements (Lysonksi & Pollay, 1990), have identified that women are often portrayed as subservient in domestic settings, inactive, indoors, and without authority and expertise. Women are also shown to have no purchasing power and are dependent on men for survival (Sukumar & Venkatesh, 2011); (Das & Sharma, 2017). Such a depiction of women results in low self-esteem and creates an impression that the role of women in society is secondary to that of men. A study by Goffman (1978) has shown that women are often depicted as having passive behaviors, weak non-verbal cues such as licensed withdrawal, and unfocused attention, and are located at a physically low level with smaller physical sizes as compared to men. Browne (1998) identified several aspects of body language resulting in weak depictions of women. They are associated with attributes related to the traditional view of femininity such as shyness, giggly, weak, and passiveness (Kista & Mudra, 1996).



Figure 7: Armani Exchange.
Size: 14ft x 45ft.
Source: *https://previews.agefotostock.com.*

Armani Exchange is a clothing line that dealt with women's and men's garments however within the billboard above, was a lady lying low with one arm on the floor supporting the rest of the body and the gentleman touching the woman's thigh and still, the body of the gentleman is within the woman's legs and looked like the woman was trying to seduce the gentleman because of the looks and the posture that these two people exhibited still showed sexual orientation to the audience where it was located.

In South Africa the analysed representations are sought that the thought of women whose intelligence is not exploited. The women who is no good at thinking, or whose body is admired in contradiction to her are examples of perceptions of women as being not intelligent or irrational. Women are constantly represented as gorgeous but brainless (Gigerenzer, 2004).Their beliefs are hidden, but their bodies are on display. They simply show up and sell the goods without stopping to consider or inquire. The notion of window display, which is used to market goods, is the second one related to depreciation. The informants are aware that the representation of women is used as a hanger, package, or shelf to display and sell products. As the sale is the main priority, women are thus dehumanised and reduced to extinct objects (Gqola, 2015).



Figure 8: Featherlite Intense Condoms.
Size: *12ft x 40ft.*
Source: *Data: image/jpeg;base64.*

Within this figure, we saw a lady and gentleman having a moment of pleasure and pure seduction. This billboard was advertising condoms but revealed the act of initiation of sex. This in return might have caused sexual arousal in the audience and the population at hand. However this message was important to a specific target group.

According to Gabeba, (2014), the term window display was applied to these representations because the informers emphasised this idea a lot. The following statement captures this emotion. I believe that by portraying women as gifts, they are being devalued. She is portrayed as being like a piece of commerce, a hanger. She must sell both her beauty and the object that is hung on it. Beer advertisements provide several illustrations of what I'm stating. The woman is just a product that boosts sales, nothing more. The phrase "body show" refers to nakedness and the exposure of the body. Once more, the feminine form is used to promote the goods, but in this metaphor, the body is on exhibit. It stands for the main tool to draw the attention of the consumer (Balsamo, 1996).

The following quotes can be used to illustrate this concept. It is believed that the product should be shown more than the woman. The reverse is typically done by businesses. I think the Female Body is being exposed too much, and it shouldn't be displayed so crudely. Rarely are they shown wearing clothing since it promotes sales. Due to the vulgarity of these portrayals, they are practically completely exposed (Thompson & Yokota, 2004).

The representations of the Female Body in East Africa are shaped by a complex interplay of cultural, social, and historical influences. However, these representations vary across different settings and countries. As such the media, traditional practices, and urban settings are influenced by both local traditions and worldwide developments. According to the traditional developments within East Africa, cultures have specific ideals of female beauty that often emphasise fuller body types. However, in some societies, a fuller figure is normally associated with wealth and motherhood. Throughout the media representations within the urban areas, the depictions of Female Bodies have always been a blend of local beauty standards with the ethics from the Western culture and so this has created a tension between traditional representations and the sexualised slender body standards. Due to the Western influence, there are an increasing number of exposures to global media which was introduced by the Western standards of beauty such as the presence of lighter skin, and thinness in the African societies. This has led to body dissatisfaction among many women who don't meet these standards and may impact traditional perceptions of beauty (Foo, 2010).

In most cases in East Africa, women are considered "things," gadgets of male sexual rt of the products as opposed to humans. Body publicity and the frequency of those advertisements have multiplied at an alarming price over time. These chests, legs, buttocks, and crotch pictures boom the stereotypes and snapshots that girls are "bodies", as opposed to "somebodies" which in the long run displays the provocative, exploited snapshots. The exploitation of girls in the media has become so commonplace, especially in marketing and marketing that most humans fail to get outraged or maybe observe it anymore. But many girls do care approximately those snapshots and apprehend the genuine energy of girls in marketing and marketing today (Hall & Crum, 1994).

In Tanzania, perfect representations: the idea of the physically ideal woman is connected to the imposition of a specific beauty standard, specifically being tall, thin,

blond, and young. Interviewees stated that they don't associate with this kind of ideal since they are aware of another reality and the fact that media representations of women are problematic. In addition, the belief that being thin makes a person beautiful has come under fire, not only because it doesn't reflect the reality of average women, but also because it is thought to be harmful to both adults' and adolescents' psychological well-being (Eisenberg, Neumark, Sztainer, & Story, 2003).

It's important to note that some messages completely contradict these media-imposed categories, calling them not normal standards and asserting that they, the interviewees, conform to typical patterns. The informants also voiced their surprise at how women are depicted as always being in ideal condition, such as with perfect hair and stylish clothing. It's also crucial to note that, even though most interviewees did not identify with the idealized portrayals, these were the representations that led to the bulk of complaints about having negative feelings about themselves. The idealised representations were the ones that sparked the majority of complaints of unfavorable feelings about oneself, even though the majority of interviewees did not connect themselves with them (Murray, Holmes, & Griffin, 1996).

In Uganda, it is evident that quite a several people make a lot of comparisons to these representations, and the perfect representations harm their self-esteem and their representations. Some admitted to experiencing depression, anxiety, and feelings of inferiority. These feelings are accompanied by a depreciation of their body in the negative and a desire to alter it. The following quotes give a good idea of the physically idealized woman that informants created: She always has flawless hair, a great body, and is quite slender. We are not always attractive or well-dressed, and this is incredibly isolating (Hanson, 1990).

According to Adorno (1981), these ladies and women accept as true that they can extrude themselves and grow to be like a version of the commercial. Brands that cause robust emotional reactions in clients are evaluated to be producing higher income and income and feature an extra degree of credibility amongst competitors. Additionally, ladies are nonetheless regarded as intercourse items due to the fact they may be recognised through their bodily beauty and their intercourse appeal. More than not, in classified ads especially, they don't have any socialising with the goods however they

may be selected and proven due to what their bodies or figures offer (Barthel; & Bouchier,1988).

Objectification of women is consequently rampant with ladies are decreased to an insignificant commodity, judged through their attributes in their our bodies as opposed to who they may be as someone consequently main to the overall performance of sports that they shouldn't have performed as an instance bleaching and having steroids inside their our bodies. Therefore, the sort of commercial and the framed photograph of fashions inside the commercials are vital to the marketplace where the product is being sold (Hatzithomas, Zotos, & Boutsouki, 2011).

In Uganda, cultural relativism plays heavily in product marketing in today's globally diverse markets, and companies. This is sought to reach hugely different and varying markets must understand these cultural differences and, in many cases, tailor their advertisements to suit these diverse needs to reach their commercial goals and objectives. To market to this culture, one would need the focus of the advertisement to be on attaining group belonging, rather than achieving unity and calmness. In terms of which models to use, perfect or imperfect, marketers must look at the cultural perspectives and become aware of what their target market strives to be, and how they plan to reach a certain level of esteem, as discussed by (Tamale, 2011), hierarchy of needs. Nevertheless, it is important to note that on an individual basis, consumers may differ drastically from their assigned cultural magnitudes. This is based on their national divisions but as mass marketing media seeks to cover as many individuals within a target market as possible, these base cultural essentials can be trusted upon slightly.

In Kampala, a representative woman in advertisements always has her things in order. They have the correct measurements and are lovely. When considered how women look in comparison to women in advertisements, they feel obese and feeling down. A representative lady feels worthless. Women in the advertising sector often have a perfect body, no tummy, cellulite, or any other imperfections. They are youthful, gorgeous, blond, thin, and tall. Individuals desire a tall, lean physique (Kibira et al…, 2015). The influence of global beauty standards has also contributed to the prevalence of skin-lightening products. The use of these products reflects the internalisation of globalised standards that often prioritise lighter skin tones as the markers of beauty rather than

darker skin tones. However, the adverts essentially depict women as skin and bone. These images are risky, especially for young individuals who try to resemble the characters in them (Becker, 2004).

Many scholars have focused on how emotions toward advertisements differ among genders. However, an added component examined how watching an advertisement in the presence of someone else impacted one's emotions and gender stereotypes. Results revealed that females depicted no change if they viewed the advertisements on their own or with someone else. However, when alone, males showed around the same level of emotion as the females who viewed the ads on their own (Fisher; & Dube, 2005). The four dependent variables that played into this acceptance included ad assimilation, trusting attitude towards the ad, and attitude towards the brand. Therefore, the study shows that females are more likely to perceive stronger trust, attitude towards an advert, and attitude towards a brand than males (Nansubuga, 2011).

When women and girls start to imitate one shown in the advertisements to internalize the perceivers' expectations, they gradually become inclined to be more concerned with their observable body and end up neglecting their non-observable body attributes like health and hygiene. Some start taking body surgeries and steroids which are harmful to the body. When the young girls fail to imitate the women on the screen, they feel shameful and disgusted with themselves. In addition to this, they suffer from mental and physical disorders like depression, jealousy, lack of self-confidence, appearance anxiety, constant body observation, dietary issues, body disgrace, intellectual functioning, access to administration, and political adequacy. They also get involved in unusual eating habits; engage in unhealthy activities for getting validated by males, and sexual dysfunction. Objectification of women has societal effects also (Kordrostami, 2017).

The objectification of women sponsors the treatment of women as mere playthings. Whether or not these images 'pollute' the cultural environment, they certainly change it. For example, it has become a mindset now that if a woman can sell her sexiness, she is the ace of everything. The amount of teen sex action is on the rise, the number of teen pregnancies is increasing, and the amount of people suffering from sexually transmitted diseases is increasing in society. With the increasing employment of

white women in advertisements, the condition of black women is even worse. They face harassment by males for being ugliest and having no more value than servants Gardner, (1995).

Furthermore, the representations of the Female Body and how those representations are negotiated by women, in Africa; some advertisements portray women as mere objects which suggests women's features are things separate and more important than a woman's true self. It is also objectionable that some advertisements portray women as the weaker sex, mindless, submissive, confused, childish, generally in need of help, and so on. This encourages women to believe that they are, or they desire to be ought to be weak, mindless, and needy so the agency of real women may be revealed. However, some advertisements portray wrong images of women, these kinds of advertisements affect society at large and influence the attitude of men that women are mere sex objects, to mention but a few. All these erode the self-esteem of women.

According to (Kordrostami, 2017), the illustration of girls on television makes an exciting feature; classified ads usually suggest girls in stereotypical roles. They are both represented as mothers, better halves, or in sensuous roles. They may be visible sporting family chores with complete make-up. Working girls are represented as pretty green who should effortlessly manipulate each of their expert lives and family chores, alluring everybody. Such snapshots of girls appear to sell the belief that girls want to deal with each non-public and public sphere with extraordinary ease. These quantities place more stress on them. Such snapshots of today's females have generated double needs from girls. Women deteriorating to sport out those responsibilities had been branded as inefficient. In addition, these kinds of classified ads have escalated the state of affairs by elevating the expectations of society on them and flattening the female self-belief level (Jaunky & Rampersad, 2020).

2.4 Artistic design impacts of Female Body representations on Billboards

According to Richards & Curran (2002), advertising could be any communication that is paid for, recognized by a sponsor, and focused on a target audience through various mass media like radio, television, billboard, newspaper, and magazines, to create awareness about goods and services. However, the principle of advertising is to make

known to sell or buy goods and services. The power of advertising depends on the use of creative and planning skills to achieve its objectives.

Advertising is the branch of marketing that deals with communicating to customers information about products, brands, and services. Advertising can be used to persuade an audience (viewers, readers, or listeners) to take some action concerning products ideas, and services. Well, advertising takes place through various media such as newspapers, magazines, televisions, radios, the new media, and outdoor media such as billboards. (Stafford, 2015)

In Asia Hong Kong, outdoor advertising is a medium of advertising that is used to strengthen the recall of brand names and payoffs. It is one of the channels of mass communication. This medium is usually used for the dissemination of information or advertising messages to a mass audience Smith and Park (1992), say that outdoor media have been described severally as out-of-home media and as the traffic or position media since they depend on people passing by their locations. This helps to deliver their advertising message; billboard advertising generally belongs to the point of purchase. It is one of the most effective outdoor advertising techniques that are used in business every day.

When the process of production of billboards within the companies is in place, it includes, beliefs, attitudes, and values supporting one another, and we find comfort and contentment. The most valuable part of this theory for marketers comes from the point that we also have a very strong need to believe, that we are being consistent with social norms (Heide & John, 1992).

The company believes in its customers and intends to reach as many of them as possible using the advertising method the customers are used to, hence the choice for outdoor advertising compared to internal advertising. The company finds outdoor advertising to be fulfilling to the needs of customers from various social and economic backgrounds (Lichtentha 2006).

In Morocco, when the company's inner systems conflict with social norms, it is more likely to choose the social norm for fear of social rejection. This means that if it uses advertising in a method that does not resonate with the majority of the expected customers, its adverts could suffer exclusion, and the company would go at a loss. Understanding this concept provides marketers of the company with the power to

motivate customers by appealing to their desire to be seen. The artistic strategy in advertising is to select the original and right way to reach the target audiences with the right and unique idea and image. They include a range of concepts of attitude change that explain sponsor and source effects however, there are some advertising plans identified by the researcher and these are comparative advertising where advertising, is in two or more specifically named brands of the same product and is compared in one or more attributes. From a planned point of view, comparative advertising is more appropriate for supporter brands than for leading brands (Grewal, Monroe, & Krishnan, 1998). The objective is to protect the audience with small amounts of the offending campaign so that when the full campaign is hosted, they will be less vulnerable and strong to those arguments.

In Kenya, censure advertising involves openly stating competitive claims and then refuting them. It is often compared to supportive advertising which focuses on a one-sided presentation of brand benefits disapproval advertising. Advertisement can be designed in three methods such as disproval through evidence which involves refuting a contradicting argument if it can provide evidence that finally contradicts it. This is through presenting more recent or credible evidence refutation through logic, analysing the opposing argument, and presenting it in such a way as to highlight the differences present within the argument. The writer can highlight the insignificance of the opposition's argument by exposing the deficiencies found within the opposing argument (Tyali, 2020).

Uses of patrons in advertising, endorsers are often used in honor of advertising and are examples of source-oriented methods. There are many types of sources in advertising and a model of source issues shows the range of source components and the reasoning and emotional ways in which the authority of any of the components can be assessed. Interruption Methods involve trying to distract the audience from counter-arguing during the viewing or listening process an advert can concentrate the public's attention, or it can distract the audience with music or camera work. Interruption can be an effective persuasive tool depending on how strong the advert message is, if the message is one an individual might normally avoid or reject, distractions make it easier for the message to bypass his resistance. These unique sights are given in the advertising message; they are the basic ideas of the advertising message, which emphasises the benefits for the audience.

Through the inspection of advertising critics, it is considerably easier to justify or explain advertising that is clever, tasteful, and entertaining than advertising that is not so described (Scott, 1994).

In Uganda, consultation advertising aims at protecting the audience with some aggressive campaigns so that the campaign as a whole is less susceptible to these arguments and is more powerful. Excluded adverts where competitive claims are publicly made and subsequent rebuttal. This is often compared to promotional advertising, which focuses on the one-sided presentation of brand value. Advert rejection is where the designer can design advertisements in three ways. For example, presenting current or reliable evidence, refuting it logically, analysing counterarguments, and presenting them in a way that highlights the differences that exist within the counterarguments. Authors can emphasise the importance of refutations by identifying their flaws (Nimusiima, 2017). In Kampala, the use of sponsorships in adverts, and endorsers is an example of a commonly used source-driven method to promote advert markup. Advertising occurs in many kinds of sources, and the source problem model shows the range of source components and the logical and emotional ways in which one's authority of the components can be evaluated. There are methods of distraction, including trying to distract the audience from counterarguments while watching.

Adverts can grip your audience's attention, or you can distract them with music or camerawork. Pausing can be an effective persuasion tool, depending on the strength of your message. If the message is someone you would normally avoid or reject, you can avoid resistance by distracting the message. In existing writings, some researchers state that advertisements based on size, color, location, and images attract attention. Previous studies have mentioned that drivers see and process street advertisements. This is the tone of your advertising message, emphasising your benefits to your audience. Especially when you look at his advert critics who justify or explain an ad that is smarter, classier, and funnier than adverts (Nimusiima, 2017).

2.5 Summary.

The representations of the Female Body are a dynamic and complicated issue, shaped by the connection of traditional cultural standards, global influences, and modern media. The representations vary widely across the different continents and countries

reflecting diverse experiences and perspectives among the women worldwide. The tension between preserving cultural values and adapting to global trends continues to influence how the Female Body is viewed and represented in different societies across different countries.

CHAPTER THREE: METHODOLOGY

3.0 Introduction

This chapter presents the overall strategy of how the study was achieved. This contains the methodology of the study, research design, and area of study, population sample, sampling strategies, methods and tools of data collection, sampling techniques, ethical considerations, validity, and reliability of the information. These chapter components were employed on the research questions to achieve the objectives of the study stipulated in chapter one through observation and in-depth interview methods photography and library and archival surveys.

3.1 Research Design

Yin (1994), defines research design as a blueprint of the research study, It deals with four problems that are to say; what question to study, what data is relevant, what data to collect, and how to analyze the results. The researcher used qualitative research, concentrating on making an explanation of events and their implications in the context of the study problem at hand. The main research approach was exploratory research. This was so because it provided a unique depth of understanding of the research. This created a lively to the research because it gave the researcher time to follow up on the responses given by respondents and generated valuable discussions about the subject He further suggests that the research design is an action plan for getting from here to there. Research design gives parameters that are vital in the prevention of collecting data that was not relevant to the questions and paves the way for further proper processes that analyse and interpret findings. For this study, data was obtained from both primary and secondary sources. Secondary data was also collected through literary sources, such as books, journals, research papers, newspapers, and the use of the Internet.

3.2 Sample

The group that was given questionnaires consisted of males and females from 2017 to 2023. The group chosen consisted of all quantities and values that were relevant to this study, from which representative samples were taken to determine the characteristics of the whole. This included a set of females that possessed at least one common characteristic. The total population was 30 people comprising of the males and

females who were in the ranges of 18 years to 40 years of age. This was because the researcher was looking at different age groups to suit the research topic under study. Based on the information above on the samples that were chosen for the research work and the financial constraints on the part of the researcher, a total of fifteen (15) were selected to represent the entire population.

3.2.1 Population

The population was generally observed or understood as a group that consists of all qualities and values relevant to a qualitative study. This was from which representative samples were taken to determine the characteristics of the whole. These were the research was based on or the targeted images that were used relevant to the research topic. Within this background, the artists, spectators, and billboard owners were conveniently referred to as a population in this research. It was therefore, convenient for the researcher to study the characteristics of this population. The population was divided into categories comprising, the artists who made the billboards, the spectators, or connoisseurs and some of the billboard company owners which included, atom outdoor limited, Adam sources and contacts limited and alliance media limited among others. The non-educated people especially in the areas where the billboards are stationed took part in the research.

3.2.2 Study Area

The study focuses on roadside billboards within Kampala Capital City Authority's control. Kampala, Uganda's Capital City and economic center, represents a diverse urban landscape with a significant awareness of billboard advertising. Studying billboards within Kampala Capital City Authority's control provided an inclusive outline of representation in Kampala capturing both urban and peri-urban areas.

3.2.3 Sample Size

The sample size was determined based on the total number of billboards within Kampala Capital City Authority's control, ensuring adequate representation of the variety of billboard advertisements in Kampala. The sample size of four billboards was large

enough to accurately represent a variety of billboards in the study area. This therefore helped to ensure that the study was comprehensive and accurate which led to meaningful insights.

3.2.4 Sampling Techniques

The researcher used a Purposive sampling technique. This was based on the researcher's judgment when choosing members of the population to participate in the study. Glaser & Strauss, (1967) emphasised the use of purposive sampling to highlight the range of similarities and differences among informants. Consistently with other forms of non-probability sampling like the snow ball sampling, purposive sampling generates information distinct from that culled through probability sampling. The sampling techniques were used by selecting several individuals and cases from a large population to ensure that the research findings were generalizable and as well as ensuring the validity of the research. The sampling techniques were used to ensure the accuracy and precision of results that were a reflection of the entire population with a smaller sample size.

3.2.4.1 Purposive Sampling Technique

Cohen et al (2011), assert that the purposive technique was where researchers hand-picked the cases to be included in the sample based on their judgment of their typicality or possessions of the particular characteristics being sought. In this way, they built up samples that were satisfactory to their specific needs. The billboards were selected considering their time of stay in a particular community. For this task, the researcher got target billboards that possessed the following characteristics. Those were domestic violence billboards, sexual orientation billboards, and power relation billboards within Kampala Capital City Authority. Purposive sampling was used because the researcher had to get primary data from the respondents which were crucial to the topic under study.

3.3 Methods of Data Collection

3.3.1 Direct Observation

The researcher used to observe the various areas in Kampala Capital City Authority where the billboards were. These were located in areas where people were, some of the

areas where the billboards were manufactured, the people who designed the billboards, and what they considered when designing the billboards. The researcher studied the reactions of the people in the community towards the different billboards, their behavioral changes when viewed, and how messages were observed on the billboards in Kampala Capital City Authority. This was done to find the interpretation and meaning of the images and messages conveyed by artists involved in billboard advertising found within the field findings.

This method was employed under the guidance of research questions and research objectives of the study mentioned in chapter one; which were; What are the cultural, economic, political, and psychological implications of the Female Bodies depicted on roadsides along Kampala Capital City Authority, What are the representations of the Female Body on roadside billboards in Kampala Capital City Authority and What are the psychological impacts of Female Body representations in Kampala Capital City Authority. This method was used through the use of eyes and it was used because it availed the researcher with first-hand information which was relevant to the topic under study.

3.3.2 Questionnaires.

Eighteen (18) questionnaires were designed to solicit relevant information from the targeted population, most especially from the people residing or working near the areas where the billboards were placed. This was divided into sections. Section one: this section of the questionnaire sought for particulars of the respondents which included their names, and what they do for a living. What they perceive when they look at the billboards, and what messages they perceive when they view the Female Body images on the billboards. Section two: this section of the questionnaire sought for, designers being asked of the procedures they went through when designing the products/ images on billboards. Why do they pick on certain body images, and why the billboards are put on roadsides?

3.3.3 Photography Guide

The researcher used a camera as a way of collecting information from the billboards by taking photographs of the billboard relevant to the topic under study. This was made to execute and record information that was relevant to the problem under

study. This helped the researcher to have the criterion of the images to be taken for the topic under study.

3.4 Tools of Data Collection.

The tools were used to tailor and capture visual content, gather public perceptions, and analyze the broader cultural and social context.

3.4.1 Photography

Photography is a technique for recording visual content and experience. Photographs and images are great tools that can describe actions, excitements, and moods in humans and animals (Watt and Booysen, 2007). It is more informal to think in pictures than in words (Erdner & Magnusson, 2011). Thus, in this study photography as a method of data collection was used. Despite the various methods of using the photographic method, in this study two approaches namely hermeneutic photography and photo voice were employed. Photo-voice is a participatory action research method in which individuals photograph their everyday health and work realities Baker & Wang, (2006). Photography was employed in fieldwork findings while achieving objective three of this study; to document the female body used in the production processes of making billboards.

The photographic data under this approach was used in chapter four to fulfill objective three of this study. Hermeneutic photography is an advanced artistic technique that can be applied in design-associated action research because it facilitates a discussion of familiar or unknown aspects of life and experiences. This is in agreement with Hagedorn, (1994) who confirms that photograph provides visual images of experiences that challenge researchers to search for a language to describe them.

In this study, different artworks were taken using a camera, and others were borrowed from the internet. They were discussed with the participants as a study aid. Photographs provide visual insights into knowledge (Hagedorn, 1994). The photographic data was compiled and discussed under chapter three to fulfill objectives one and two of this study. Under the method of photography, the researcher used a digital camera as a tool to implement the method.. Some of the photographic data gathered were presented and described in this study as per the objectives.

3.4.2 Library and Archival Survey.

Library and archival surveys made it possible to access relevant recorded data. This method was useful in collecting secondary data and reviewing related literature to the study McNiff and Whitehead (2009) suggested that; the researcher should engage critically in the relationship between what is known and the idea under investigation. This can be achieved through connections with other measures of the issue or by rooting my creation in a wide literature search that teases out the meaning of a particular construct (i.e. a theory of what that construct is) and its constituent elements,(Louis & Cohen et al., 2011). In the same line, (Kerlinger, 1979) declares that; he who studies the literature scans his own experience and the experience of others. The researcher also used Google Scholar for online published books, articles, and journals. This method was utilized to attain information about objectives one and two of the study. The data collected was recorded and analysed using checklists.

3.4.3 Library Search.

The researcher also used the archive search to gather and compare data. This included Newspapers, Books, Journals, Magazines, catalogs, and other printed media. This helped the researcher to compare data to what already existed in the archive. By doing so, the researcher visited libraries for example Kyambogo University library and the online archive libraries through the internet. All this was to make sure that the researcher collected secondary data though not much was acquired from literary sources like books, magazines, journals, theses, and brochures. However, only a few of these documents spoke directly on the representation of the Female Body image. The information or data from various publications were classified under the following subheadings Female Body Image, Women in Advertising, and Women in Art.

3.4.4 Cameras

High-resolution cameras were used to capture clear images of billboards for analysis. This was essential for creating a visual database of billboard images across different areas of Kampala.

3.4.5 Laptops

The laptops were used to record data in written form. This was also used to keep and record all the data that was collected from the field

3.4.6 Recorders

The audio recorders were used for recording interviews with advertising experts and cultural analysts. These were used to capture detailed deliberations and insights from stakeholders and experts.

3.4.7 Printers

The printers were used to print out information that was recorded in written form. This helped to compile data to have a written report and also keep records.

3.4.8 Observational Checklists

The structured observation checklists were used to systematically record details about billboard content and public engagement. This helped to ensure consistency in the data collection across different sites.

3.4.9 Consent Forms.

The consent forms were used to obtain information from participants in the form of interviews and focus groups. This was used to ensure ethical research practices and respondents in the study.

3.5 Procedure of Data Collection.

An introduction letter was obtained from the head of the Department of Industrial and Commercial Art. The in-depth interviews were conducted by the researcher while recording and using the camera and getting permission from some of the respondents to take photographs of them. After collecting all the necessary information needed from respondents data analysis began and the report was ready for proofreading and critiquing.

3.6 Data analysis

By analysing data, the researcher made sure that she got true to the participants. She carefully listened to their voices and facial expressions in photographs so that they could interpret and report for others to read and learn from. This was done by following the set objectives to collect data and clean it as well to ensure that it was the right data. While

interpreting data, the researcher depended on a documentary analysis standpoint of establishing public opinion on the use of the female body on billboards in Kampala Capital City Authority in Uganda. The researcher used documentary analysis because it provided current answers to the authorized topic under study.

3.7 Validity and Reliability

3.7.1 Validity of Tools and Instruments

Validity of data collection of data collection instruments ensured that the information gathered reflected the true experiences, attitudes or behaviors of the respondents and therefore helped the researcher accurately draw meaningful and trustworthy conclusions from research. This involved checking that the tools were carefully assessed and that the tools captured intended concepts that were relevant and clearly understood by the respondents.

3.7.2 Reliability of Tools and Instruments.

The reliability involved consistent use of the results that were overtime. This helped the researcher to yield similar outcomes when repeatedly under the same conditions and ensured that the data was stable, dependable and not influenced reliability was done through pre-testing to ensure stability of data collected.

3.8 Ethical Consideration

The participants were provided with detailed information about the study's purpose, procedures, and possible risks and benefits before complying to participate. The participant's privacy and confidentiality were strictly protected and data was kept closely to ensure confidentiality. The participation was voluntary and the participants had the right to withdraw at any time without penalty. Therefore the research protocol was submitted and approved by the relevant recognized ethical committee to ensure compliance with ethical guidelines and standards.

CHAPTER FOUR: DATA PRESENTATION AND DISCUSSION

4.0 Introduction.

The main purpose of this study was to investigate how Female Body images have been revealed on roadside billboards in Kampala Capital City Authority and study the cultural, economic, and psychological implications of these representations.

The findings were collected using study objectives, observation guides, interview guides, photographic checklists, and the instruments that were used in collecting findings. These findings were arranged in a thematic method but under the guidance of the study research questions Data from both sources were combined within this chapter of the extension of the field study. Billboards from roadsides presented in this chapter are of Kampala's Capital City Authority which was comprised of five divisions. These billboards have Female Bodies which are the major case study.

Due to the industrial revolution that came through with new methods of advertising goods, products, and services. Makindye division, Kawempe division, Central division, Rubaga division, and Nakawa division were places where billboards containing the female body were found. Within these divisions, the Central has major routes out of Kampala. Therefore, the researcher followed routes of Kampala-Najjanankumbi highway, Kampala-Kyengera roadside, Kampala-Banda roadside, via Nakawa division, and Kampala-Kawempe roadside, as these are the main routes that led the major Capital City of Kampala.

4.1 What are the cultural, economic, political, and psychological implications of the Female Bodies depicted on roadsides along Kampala Capital City Authority?

To verify that, the researcher used research question one as shown below with the findings attained from the questionnaires indicating that the Female Body was to an extent inappropriately used. In the cultural context, the Female Body representations, according to the respondents, have caused a variety of impacts on them and the generations to come.

Table 1: Showing forms of Cultural, Economic, and Psychological implications on the use of the Female Body on selected billboards in Kampala Capital City Authority.

	Respondents	**Opinions from the public.**
Female Body	Respondent 2.	Some Female bodies arouse sexual orientation from the viewers.
	Respondent 1 & 3.	Some Female Bodies are postured in a way that is not appealing to the public.
	Respondent 5.	Some Female Bodies convey messages about women's emancipation.
	Respondent 4.	Some Female Bodies on billboards are a true definition of beauty aesthetics.
	Respondents3 & 5.	Some Female Bodies on billboards show nudity and eroticism as well.
	Respondent 3.	Some Bodies are seen/ used as objects for advertising.

Therefore, the research question has been verified by the answer in the table above. This meant that the public was aware of what is happening in the world of billboard advertising. This was because most males were gazing at the billboards that contained the Female Body.

Respondent 2 said, "Some Female Bodies trigger sexual orientation from the viewers."

Respondent 2 with his statement that some Female Bodies arouse sexual orientation meant that as long as a company uses the Female Body and dresses skimpily, he may not concentrate on what was being advertised. Rather, he would concentrate on the body because it is what interests him to view a billboard advert over and over again instead of the product because of the opposite-sex differences.

Respondents 1 and 3 said, "Some Female Bodies are postured in a way that is not appealing to the public."

These respondents said that because companies want to try the Western culture within the Ugandan context, this prompts them to start posturing images on the billboards

using the Western culture, and this in turn breaks the cycle of communication with some of too long the potential clients These will opt for another product instead of the one being advertised on the billboard for posture reasons.

Respondent 5 said, "Some Female Bodies convey messages about women's Emancipation."

This meant that some billboards conveyed the message about women's emancipation and this to extent made women brag within the society. This meant that the women saw themselves as the heads of the families they were in. This caused a lot of violence because, within the Ugandan context, a man is the head of the family but because of emancipation, some women tend to be the heads of the family.

Respondent 4 said, "Some Female Bodies on billboards are a true definition of beauty aesthetics."

The respondent meant that some female bodies were too fine to be used for advertising on billboards. He added that some females bleach and add placements to their bodies and this misleads society including the young girls who look up to become like the female bodies that are common to their eyes.

Respondents 3 and 5 said, "Some Female Bodies on billboards show nudity and eroticism as well."

According to this respondent, [he meant that] however much this is Uganda, some of the advertisers no longer follow the norms of their culture, and given the different cultural differences. Within the same country and the ever-changing current trends, this prompts the advertiser to advertise their products using erotic images to make quick sales of their products being advertised.

Respondent 3 said, "Some Female Bodies are seen/used as objects for advertising."

Respondent 3, meant that some females are given money to pose for pictures to be used for product advertisements on the billboards because of money. They usually never think twice about what could be done with their images after the role they play they obtain the money. Instead, this could refer to what is called self-objectification.

4.2 What are the representations of the Female Bodies on roadside billboards in Kampala Capital City Authority?

To verify that the researcher used research question two as shown below;

Table 2: Showing the Representations of the Female Body on Roadside Billboards in Kampala Capital City Authority

Representations	Analysis
Size of the body/ body shape	The researcher observed that slim/skinny-bodied women were used mostly on billboard adverts than fat women.
Posture	The researcher observed that postures that were made to fit the purpose of the messages were demeaning and created other insights for the viewer.
Tone/skin color	The researcher observed that light-skinned women were more popular in billboard adverts than dark-skinned women.
Influence/ popularity	It was observed that most companies use famous personalities like female musicians and models to advertise their products on billboards.
Product advertised	It was also observed that products like beverages, fragrances, mattresses, beauty products, and fashion were largely advertised using Female Bodies.
Location	The locations identified were the Kampala-Najjanankumbi highway, Kampala-Kyengera highway, Kampala-Banda highway via Nakawa division, and Kampala-Kawempe highway as these are the main routes that led to highways.
Beauty and aesthetics	It was observed by the researcher that adverts on the different billboards analysed beauty in terms of body shapes, skin color, dress code, and body ornaments.
Attitude	The attitudes displayed on these billboard adverts included confidence, flexibility and cheerfulness.
Client's need	The client's needs observed on these billboards included functional, social, and emotional needs.
Target Audience	The researcher observed that the audiences targeted most were females aged between 18 to 30 years aiming at their social life. For some of the billboards for example those advertising about beauty product.

Therefore, the research question has been verified by the answer listed in Table 2. This means that the problem's relation to the question is proved. Most of the billboards under study have the factors mentioned above. This thereby attracts more clients to the product or deters clients from purchasing the product.

4.3 What are the artistic design impacts of Female Body representations in Kampala Capital City Authority?

To verify that the researcher used research question three as shown below;

4.3.1 Artistic design impacts of Female Body representations.

The representations of the Female Body in media and society have significant psychological impacts on women and girls. These impacts are broad and can vary depending on the nature of representations, the perspective in which they are faced, and the individual characteristics of the people affected.

The findings collected under this theme focus on the impressions the female bodies on billboards .These impressions are short-term but have long-term effects on the viewer and also the individual both physically and psychologically.

The researcher found out that, some of the images portrayed on roadside billboards affect the self-esteem and body dissatisfaction of the females. This is regarding the unrealistic standards availed to females to portray impossible body types, leading many women to compare themselves to harmful standards. This was a result of dissatisfaction with them leading to low self-esteem.

Furthermore, constant exposure to the idealised body image can contribute to mental disorders and illness. As a result of spending many hours, focusing on perceiving imperfections within their appearances. This in turn could lead to disorders and comparisons resulting in plastic surgeries (cosmetic procedures) to fit into the social groups of people within the billboard images.

The Female Body representations have also led to bad eating disorders. This is generated from the adaptive ideologies of the slim and slender women depicted on the roadside billboards. This has caused unhealthy behaviors like disorganised eating patterns, excessive exercise, and too much diet to attain the perfect body shape. This is

not only for billboards but for the opposite sex too hence the change of attitude towards food and body weight.

As is with the theoretical framework used in this research topic, the representations have led to sexual objectification as the regular exposure of women as objects for male preference through sexualised advertising. This has led to self-objectification where women started to see themselves mostly through the way others see them rather than how they see themselves first.

The representations of the Female Body image have impacted so much on the mental health of women as self-objectification. This has been linked to a range of negative psychological outcomes, including nervousness, unhappiness, and increased reasoning leading to harmful relationships.

The collective evaluations made by women and peers are a result of Female Body representations. This is because this allows them to compare and contrast themselves to others resulting in the feeling of not being enough every time hence the increase in social pressure to meet certain beauty standards.



Figure 9: Nivea Moisturizing Lotion.
Size: *12ft x40f.*
Source: *Researcher.*

Referring to figure 10 is a billboard along the roadside; a woman is lying on an inclined plane, lifting her legs, touching it, and revealing most parts of her body. The billboard possesses a logo of Nivea and the packed product being advertised. However, the woman on the billboard occupies a bigger percentage of the billboard than the product being advertised taking on a smaller percentage. The half-naked woman is the dominant figure on the billboard.

The advertiser seemed to use the female body inclined to a certain angle because of the lighter skin completion that the woman had, the colors of the dress she wore that were used by the same company and the matching completion with her skin. The unique features like the hips which form the curves of a normal woman and the posture she tried to show how the product was to be used the specific parts of the skin and where to exactly use this product. The woman has as compared to the male body. However, this content is similar to what respondent three said.

The billboard was indirectly talking about sex appeal to the opposite sex. This is a tack tick some advertisers use to entice buyers of the opposite sex to buy the product because the body on the billboard has attracted them to buy the product. In this sense, the buyer or consumer is buying the body in the sense of a product acting as the body which entices the buyer to purchase it. This is major to the opposite sex, homosexuals, and bisexuals where there is sexual behavior toward both males and females or to more than one gender. When we take a keen look at the product, it has got a specified shape and the content within the container it takes up. This shape is compared to the shape of a penis this is what is termed phallocentric where advertisers use the shape of a man's penis to advertise a product. This trend is also common with architecture where the building is erected like a man's penis. This attracts viewers of the same sex to buy the product because of the shape of the product the advertiser has used to package the product. Worse still is that the advertiser and the buyer do not know what theory is behind using that specific shape of a container and the buyer may still not know why they are attracted to buying that particular product.

However, sexual orientation or behavior may occur in different personalities, at different times, and with certain products. Sexual behavior can be considered as mental

and sexual activity between people. This can be shaped due to different factors like biological, psychological, and social-cultural factors due to what may occur after the billboard has been viewed. This also brought about misconceptions about whether the woman was the product or Nivea was the product.to some extent, the advert about the product was a success. However, to a larger extent, it was a failure because it brought about sexual orientation to the viewers, and nudity as well because of the cultural difference between Uganda and Western culture.



Figure 10: Vaseline" Dry Skin, Restored".
Size: *10ft x 35ft.*
Source: *Researcher.*

Referring to figure 11 is a billboard on a roadside next to a taxi park, and on the billboard is a woman with a worked-out body, confidently standing and pausing like a model in underwear. Behind her is a cracked surface on one side and the other side is a clear surface. The logo and product or content being advertised are taking a smaller portion of the billboard. Within the billboard are words written dry skin restored and the color that was used is navy blue trying to reflect the coolness within the product being advertised. The woman in the advert is the dominant figure on the billboard.

The advertiser decided to use the Female Body because normally women are attached to beauty and features related to beauty. However much the advertiser seemed to advertise about skin restoration, this was not shown on the woman's body instead. The advertiser showed two different types of surfaces that were placed behind the woman's body, and to a layman, this wouldn't clearly be understood unless keen observations were made.

Respondents there were asked about this billboard, in particular, said that the advertiser seemed to show them what a woman should look like and that every woman should have a flat tummy (slim). This meant that every woman who saw this had to work her body out to achieve the body shown on the billboard. Instead of focusing on what the advertiser was trying to advertise about restoring the skin with the advertised product. This was trying to imply that in case one wanted to achieve that particular type of body, one had to use this product which was the main goal as to why the advertiser was advertising the product.

The cracked skin that the advertiser tried to show, and the placement of the real intention as to why the advertiser was trying to advertise, was too clear because it implied that this was a wall that was cracked and needed to be repaired. This did not bring out the meaning of the advert again instead the wall image was replaced for the skin.



Figure 11: West Lake Mineral Water.
Size: *15ft x35ft.*
Source: *Researcher.*

The billboard in Figure 12 is of a company advertising West Lake natural mineral water. The billboard contains content of the company and an ambassador of that specific type of water, with hills/mountains from which the water is possibly got. The woman who doubles as ambassador in the billboard above is also taking a percentage of coverage on the billboard this means that the product itself with part of her body (burst is represented on the billboard.

When some of the respondents were asked about the billboards this is what they had to say;

> *Respondent 2 said that, "the billboard is okay but when I find the water at a shop I cannot buy it."*
>
> *Respondent 3 said that, "the billboard is not okay because it was somehow not intended to advertise what it was advertising."*

The statements made by the respondents were not so pleasing when the researcher had an interview with them about the billboard above. They said that since she was a performing artist and had enough audience they thought that that is why the company chose her to take up the role of advertising and also act as a brand ambassador too. Because of her identity and her performing arts career, she is entitled to dress a certain way different from the usual. This was what she put up on the billboard. So the focus group had this to say again; 'we support her hard work because of the different efforts she makes to see her prosper. But again we don't support the way she puts on some outfits because of her audience the youths and young children see what she does and in the end, they try to up looks that are close to what is in figure 12.

However much, water was what she was advertising; the element of phallocentric still exists on this particular billboard. The advertiser doesn't seem to know the connotations behind the use of the shape of the bottle within which the content (water) is packaged. Water and women nowadays are something that is trending due to the meanings attached to it in terms of reproduction and sex this could be another reason why they chose the Female Body and not the male body. Nonetheless, the body and skin complexion seem to be too good because of what is being advertised. Nonetheless, most of these shots leading to the billboard use makeup to pretend that this is usual skin thereby bringing misconceptions to the viewers in the name of looking like what has been showcased on the billboard.



Figure 12: NBS another Round.
Size: 10ft *x35ft.*
Source: *Researcher.*

Figure 13 was of a billboard advert placed on a roadside of NBS television advertising one of its programs called Another Round. The billboard revealed a woman trying to climb up the stairs with high-heeled shoes dressed in a short strap dress revealing part of her body more so the lower part of the body. On the other side are gentlemen dressed gently climbing down the stairs one pocketing one of his hands, and the other touching the other's shoulder. These gentlemen were astonishingly looking at the woman who was climbing up the stairs.

When respondents were asked they had this to say.

Respondent 5 said that, "low self-esteem because of staring at the woman on the stairs.

The gentlemen seemed to have been hyped up by the woman's curves and legs.

Because one of the gentlemen was touching the pockets, this was an action erection in Public."

The advertiser seemed to use the body of the woman in the background and the gentlemen in the foreground as a sign of men in power. This was accompanied by the actions and looks that the gentlemen put up to clearly emphasize what pays attention to (Woman). This was one of the forms of violence that brought about how women were looked down on because of the unique features that they possessed. This was a show that was always cast on national television meant that they always discussed women as a topic every time the show was cast whereby this would not be good. Depending on how the woman was dressed up, meant such topics were what made up the program.



Figure 13: Uganda Insurers' Association.
Size: *20ft x32ft.*
Source: *Researcher.*

Figure 14 was a billboard on the roadside along Jinja Highway; on it was a woman smiling with eyes closed and arms a little raised to her head trying to relax with

her legs on the table. There was a ship in the background on water approaching the woman who was relaxing at an inclined position. The ship seemed not to be seen by the viewers since the focus was mainly on the woman who was relaxing. This was an insurer's association advertising local marine cargo that could be used to transport cargo from abroad.

The advocate for this billboard gave the impression of a woman trying to relax on the billboard but the main reason why the billboard was erected was not clear to the public. In this sense therefore most of the people in the public seemed not to have understood what was being advertised. Unless they keenly looked and read the message on the billboard and that was only if they had come closer to the billboard. The woman's body took a bigger percentage of the billboard indicating that this could be the major reason why the billboard was put upon asking the respondents about this billboard one of them had this to say.

> *Respondent 7 said that, "I see a woman revealed on the billboard, relaxed as her legs were put on the table. But on taking a keen look at the billboard I see a ship on the water in the background and what represented the company was too small to be seen by the people who were quickly passing by"*

The position within which the woman was relaxed and inclined at an angle indicated something else. This was rather attached to sexual appeal instead of business-related matters which could have involved an upright sitting posture that showed the seriousness of the company in the due course of advertising. The posture instead attracted attention from the men who viewed this billboard because of the sleeping-like posture the woman made. The arms that were positioned at the back of the head indicated that her body was free to all since this was a public piece of work and yet this was not what the advertiser meant to represent on the billboard perhaps. Since billboard representations could sometimes work together with meaning-making.



Figure 14: Nile Special.
Size: *10ft x30ft .*
Source**:** Researcher.

Figure 15 was a billboard along Wandegeya traffic lights, an area owned by Kampala Capital City Authority. Nile special was the beer being advertised on this particular billboard. The billboard had a bottle of the type of beer that was being advertised and besides it was leaning against the table with a hand touching the bottle. This man was accompanied by three women on the other side of the table and these were seen sharing a light moment. These women's attention was mainly pinned on the man and not the beer.

> *Respondent 4 said that, "the reason why the Nile special beer was advertised with ladies and a gentleman was that beer is good when in the company of ladies"*

However, these ladies did not reveal anything on their bodies, the mere fact that they were represented on a beer billboard, was enough to show that they were misrepresented. In *Figure 15* above, was a gentleman with three ladies which showed a ratio of 1; 3, this meant that in the presence of a beer. The gentleman could handle three ladies at ago, and perhaps another person could understand it as one gentleman was equal to three ladies which would turn out to be a wrong concept.

The joy that was on the billboard as all these people were sipping a cold nice special was magical since they showed no problem with it. However, there were reactions to taking lots of the same type of beer as it was known to most people as it leads to loss of lives when not careful with it. Without the advertiser's notice, the phallocentric theory was used as it was showcased on the bottle and was probably one of the reasons why the ladies were more than men on the billboard in Figure 15 above.



Figure 15: Vision Digital Experiences.
Size: *10ft x25ft.*
Source: *Researcher.*

Figure 16 was a billboard of vision digital experience, positioned on the roadside along Jinja road, and it was a gentleman exited with her phone. The lady posed while leaning against the gentleman on her mobile phone trying to concentrate while laughing and enjoying a light moment together. Within this billboard was still a gentleman at the front and the lady juxtaposition behind the gentleman with one of the hearing gadgets. trying to emphasize that the woman was of the weaker sex.

The advocator for this billboard seemed to use brighter colors for the woman however much she was positioned behind the gentleman who was happy too. This is because of the unique features this woman possesses, the lady on the billboard was dressed in a tight dress revealing some features that would attract a viewer to look and

because of her complexion, she wore a bright color that contrasted well with the body and the viewers can easily see the woman compared to the man at first sight. Since the billboard was advertising for a digital newspaper one could not quickly identify what the billboard was about since the logo and what the advert was about were not clear.

The leaning posture of the woman against the gentleman showed a lot of relaxation because of the lazy posture and mindless looks they both showed off. This, therefore, meant that the advert was about a concept of leisure instead of business as it was a newspaper that was meant for official use and not leisure.

4.4 Discussions

The study sought to carry out discussions of billboards having the female body and based on the objectives of the study, they were discussed as follows;

4.4.1 Result of Objective 1

4.4.1.2 Analyzing how Female Bodies are depicted on the roadside by examining the cultural, economic political, and psychological implications on billboards in Kampala Capital City Authority

Several thoughts were identified with the use of the Female Bodies on billboards however in the world of advertising; companies tend to use images they believe help to make their products sell. Such images are mostly of women as compared to men. The story does not end here. The women that are being shown by the advertising and make-up industry are not the women who exist. This woman is scar-free, unbelievably tall, with a Barbie belly, zero figure size; with the most glowing skin, etc. Men have always desired such women who exist only behind the screen.

Advertising companies have followed the repetition of “create a need”. The woman in the advert does not exist anywhere but always desires such women. Women too on the other hand want to imitate the one who is portrayed in the advert and hence, are compelled to buy that product expecting to look impossibly beautiful. Therefore, women can be represented more realistically to avoid distortion and interruption of their bodies this is in reference to *Figure 3 of the Burberry perfumes and Figure 10 of the Nivea moisturizing lotion.*

The two billboards are similar because they are all about skincare products with the first one from Uganda and the second one from the USA however all these billboards have some things in common for example. The postures within which these models and the body reveal they showcased identify that these products are about skincare. The cultural differences occurring within the different countries make one of these billboards unethical to some people depending on which country it is located in.

The study revealed the maximum use of the Female Body on the billboards in Kampala Capital City Authority. They have been and are still being used for advertising goods and products for various companies however to a larger extent the. The Female Body has not been represented well and to a smaller extent, it has been misrepresented due to the factors that were discussed in chapter four. Companies like Calvin Klein, Nivea, Vaseline, and others have misused the female image and have instead turned it into an object of admiration and sexual orientation and arousal to the public instead of the intended goal of advertising by the company.

This research work, therefore, attempted to determine why Female Bodies are depicted on the Roadside by examining the cultural, economic, political, and psychosocial implications on billboards in Kampala Capital City Authority. In this survey, it has been found that Female Bodies have had a big impact on society both positively and negatively.

4.4.2 Result of Objective 2

4.4.2.1 Analyzing the Representation of Female Bodies on Roadside Billboards in Kampala Capital City Authority

Quite several representations have been made to the presentation of the Female body on billboards. However, the images are about women being used as objects in advertising because of the meanings that were said before in Chapter Two by (Fisher; & Dube 2005). The men's reaction towards the Female Body makes these adverts on billboards unusual again depending on the cultural differences and the locations of the billboards too. Further to note is that due to the cultural differences between the Western and African cultures, the connotations from the billboards have the Female Body differ as what may not be seen as erotic. According to Western cultures is seen as erotic within the

African culture henceforth influencing public perceptions and expectations in many different ways. This has created insights into the females choosing appearance over value taking a reference of *Figure 13 of NBS another round and Figure 4 of the fiesta condoms in Nigeria.*

There is more of a need for community participation in the censorship and documentation process of extracting data about what factors are majorly considered when choosing Female Bodies representing a particular brand or company and why that particular body has been chosen to represent a brand. However, all this can be considered only with the client and the artist coming up with the actual billboards containing those figures but the question remains of who censors these billboards to the public. Then why are they in particular spots within Kampala Capital City Authority?

4.3.3 Result of Objective 3

4.3.3.1 Assessing the artistic design impact of billboard representations on women in Kampala Capital City Authority

In reference to *figure 7 of Calvin Klein and figure 11 of Vaseline "dry skin restored",* the two billboards are trying to reveal the body with postures trying to represent what is being advertised. However one of the billboards is advertising a skincare product In Uganda and the other is trying to advertise a type of ware in the USA. The similarity comes when both models reveal their bodies and the viewer cannot identify what is being advertised. Unless we take a keen look at both billboards again it goes back to the cultural differences where some billboards cause destruction to the adolescent minds and they will try to imitate what they see.

The emphasis on the Female Body on billboards has caused several psychological effects on both females and males. These billboards containing the female body were written about in regards to how the female image can be represented without nudity and causing eroticism between different generations to the onlookers. The psychological impacts of the Female Body on billboards have led to women expose to unrealistic images to the public and social media. This has caused low self-esteem, negative body image, mental health issues, and eating disorders. Most of the billboards within the

researcher’s study area were influenced more by the Western culture and not the traditional culture. The advertising companies have resorted to revealing the Female Body for attraction and quickly making sales to gain more profits in a short period.

Therefore, the study shows significant differences between men and women regarding the roles women play and their willingness to purchase advertised products. The difference is due to the change in the direction of thinking between men and women. In today's advertising, women are given a higher role and status, but stereotypes are still prevalent. To reduce the differences created by gender stereotypes, advertisers should improve the representational status of women. Women's status improves when advertisers decide to support women in all categories of products, rather than limiting themselves to cosmetics, household, and cleaning products. Advertisers should also be careful when using specific role portrayals of women. This is because women may evoke more negative attraction than others, especially if women are portrayed as subservient and weak.

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

In this final chapter, the researcher has summarized, discussed, drawn conclusions, and made recommendations based on the findings made. This research has been about the representation of the Female Body on roadside billboards in Kampala Capital City Authority, Uganda. This being a challenging task, it began with a review of literature comprising all related areas that have a direct or indirect bearing on the effective realisation of the set objectives. In the study, two forms of data collection were used. These were primary data and secondary data. The primary data, which were collected through in-depth interviews, field notes, and observations, dealt with analysing how Female Bodies are depicted on the roadside. Through examining the cultural, economic political and psychological implications, analysing the representation of Female Bodies, and assessing the psychological impact of billboard representations on women in Kampala Capital City Authority as the study objectives. The instruments used were;

a) Questionnaires thus responses from the viewers, pedestrians, and people living around areas with which billboards were placed.
b) Field trips, photographs, slides, and personal experiences.
c) Archival and library research from journals, magazines, reports, and theses written by different Authors.
d) Structured interviews made use of the observation checklists.

5.1 Summary

The study discovered that cultural representations of Female Bodies on billboards in Kampala frequently support traditional gender roles and societal expectations. Women are frequently shown in internal or submissive roles, emphasising the stereotype of women as caregivers or objects of beauty. Such representations emphasise physical appearance and beauty standards, often suspending women's qualifications and intellectual capabilities.

Due to economic reasons, women on billboards are often represented in consumer-oriented roles, mostly as buyers or users of products. This representation reduces women's economic role to simple consumers rather than active contributors or

leaders in financial activities. There are noticeable shortages of representations that focus on women as entrepreneurs, thereby limiting the opinion of women's economic potential.

The representation of women on billboards is minimal politically as there is a reflection in the lack, of emphasis on women in governance or decision-making roles. When depicted in political contexts, women are often shown as minor to their male counterparts, destabilizing their significance and competence in governance positions. This restricted representation fails to capture the active participation of women in Uganda's political landscape and extends the stereotype of male authority in political circles.

The representation of the Female Body on billboards in Kampala largely follows perfect beauty values, often objectifying women and offering them as attractive objects. These representations often include slim, light-skinned women, which eliminates a significant portion of the population and fails to represent the diversity of Ugandan women. This slight representation strengthens harmful stereotypes and contributes to unrealistic beauty standards that many women may find unachievable.

The psychological impact of billboard representations on women in Kampala Capital City Authority is reflective. The study found that many women experience low self-esteem and body dissatisfaction due to constant exposure to idealised images. This experience often leads to a biased self-image, where women feel anxious to adapt to societal values of beauty portrayed on billboards. Moreover, the objectification of women in these images contributes to a culture of body shaming and affects women's mental health, leading to issues such as nervousness and depression.

5.2 Conclusions

The conclusions drawn below are based on the objectives of the study.

5.2.1 Determine why Female Bodies are depicted on the Roadside by examining the cultural, economic, political, and psychosocial implications on billboards in Kampala Capital City Authority

The billboards with the Female Bodies were quite many but due to the previous theories about gender catalogs reflect that deviations from traditional gender roles invite criticism (Eagly et al…, 1991). As women's purchasing power continued to improve and

women's importance in business increased, advertising began to portray women in more empowered roles and positions (Teng et al…, 2020).

The results section revealed that female stereotypes or negative role portrayals influenced purchasing intentions. However, differences were observed between male and female respondents, suggesting that various issues related to female role representation produce different responses between males and females. This consists of sexual attitudes, expressions, and gestures focused on specific parts of the body, objects of desire/sexual objects, sexy/skimpy clothing, and denying the participant's willingness to purchase.

This result is consistent with a previous study by Paliwoda et al (2009 & Mayeret al 2019), who argued that despite the countries surveyed, female respondents were less likely to see advertisements than male respondents. This overtly appealed to the sex appeal portrayed by female models. This is because women are more sensitive to issues related to sexuality and offended by extreme sex.

5.2.2 Analyse the representations of Female Bodies on Roadside billboards in Kampala Capital City Authority

This is a significant issue in Ugandan society as it remains offensive to discuss issues of sexual connotations. On the other hand, this topic does not generate a negative willingness to purchase in male participants and overall category. Male participants were attracted to sexual depictions of women (Taflinger, 1996) and paid more attention to such advertisements. This has been acknowledged by other previous studies confirming the saying "sex sells". Sexual appeal, such as nudity, often has the greatest ability to attract attention (Zank et al., 2005) and therefore, often leads to increased purchase intent.

The use of sex appeal in advertising is also increasing because of the attention-grabbing ability of such advertising (Carpenter; & Reichert, 2004). The 'domestic representation of women, which involves focusing on specific items displayed in the home, relationship roles, and women as advisors, has negative consequences on the purchasing habits of female participants. Women feel that their role is not only confined to household chores and household chores but is much more than that.

The message is sent, to women today who want economic, social, and legal achievement with the self-sufficiency aspect. On the other hand, men still consider women to be the main work of housewives, with much greater responsibility for women

in housework. Men try to restrict women at home because they feel threatened by them at work. A study by Hoover et al, (2019) shows that men are less likely to assign managerial positions only to male colleagues, are less likely to work for female bosses, and are less likely to hire women for clerical jobs. Moreover, when men feel their authority is threatened, they seek to restore it (Vandello; & Bosson, 2013).

This aspect leads to the generation of non-negative purchasing propensities among male participants and categories overall, as women continue to want to be associated with activities at home. An obedient nature representing being attacked depends on the need for male protection. Feminine touches, passive behavior portrayed as younger than males, weak physical positioning, physical aging as taboo, and successful women are portrayed as sexually attractive require both male and female participation.

5.2.3 Assess the artistic design impact of billboard representations on women in Kampala Capital City Authority

Within the 21st century, portraying women as weak and submissive to men is seen as negative and stereotypical. Women in all societies are now reaching new heights and blazing new trails. Therefore, if an advertisement portrays a woman as weak or submissive to a man, it can certainly be seen as a stereotype and face backlash from viewers. This is prohibited in some cases. For example, the Nivea moisturizing cream in chapter four and the Burberry Perfumes in chapter two are adverts where women surface because these are the most consumers of the products.

The study shows that women are less likely to buy products if they are portrayed in stereotypical images or if they are portrayed as sexual objects. These present women as confident decision-makers and more. Men are also more likely to buy products when they find confident women who will share the burden of buying similar products as men do. However, she is depicted in seductive attire to add charm to advertisements, thereby increasing men's willingness to buy. Describing it in the same way would promote equality in society.

Many adverts are unethical because they do not follow the guidelines of ethical bodies that are used for censorship such as Kampala capital city authority and Uganda Communications Commission (Bwambale, 2016). This is likely to cause serious and widespread offenses in general in the light of prevailing standards of decency and

propriety. It is the moral responsibility of advertisers and viewers to portray women on an equal footing with men.

5.3 Recommendations

Considering the study findings in line with the set objectives and conclusion in this chapter, the researcher drew recommendations, which can be put into consideration in further studies that might be initiated by me or other scholars.

Objective 1 was to identify why Female Bodies are depicted on the Roadside by examining the cultural, economic, political, and psychological implications on billboards in Kampala Capital City Authority. The study, therefore, recommended that scholar, art historians' ethnographers, gender activists, and sociologists should endeavor to document. This helps to have a huge influence on Female Body use and the factors attributed to its use. A visit to Kampala's capital city authority showed that most of the Female Bodies represented on billboards contradicted the cultural norms of Uganda and instead borrowed from Western cultures.

Objective 2 was to analyse the representations of Female Bodies on Roadside billboards in Kampala Capital City Authority. This study has revealed that the Female Body has long been used not only on billboards for advertising different products. They have also been used in the products to be consumed. The Female Body image has been transferred from a billboard to the product implying that the product can be a mini billboard. The researcher, therefore, recommends that policymakers and censorship organizations keenly observe the billboards, particularly those containing the female body to be criticised before they are erected for public view.

Objective 3 was to assess the artistic design impact of billboard representations on women in Kampala Capital City Authority. The women and girls were encouraged to support positive body image this included developing advertising content that encourages positive body image and self-esteem among women and girls. This includes using models that reflect the diversity of Ugandan women and avoiding the exposure of unrealistic beauty standards. Also supporting mental health by introducing campaigns that raise

awareness about the psychological impacts of media representations and encouraging talks about body positivity.

Through promoting diversity and inclusivity, advertisers should celebrate a broad spectrum of female body types; different sizes skin tones, age and abilities. Real women from all walks of life should be visible on billboards to reflect the true diversity of society.

In order to avoid objectification, women's bodies should not be used solely to attract attention or sell a product. Advertisers must ensure that female figures are portrayed with dignity, purpose and respect and not as sexualised objects. The billboards should foster self-confidence and acceptance by showcasing healthy, confident women who are proud of who they are and rather not digitally edited and altered to fit narrow beauty standards.

Use realistic imagery to avoid over editing or airbrushing. Represent women as they naturally are. This will help fight unrealistic beauty expectations that lead to low self-esteem and mental health challenges. Billboard representations should also respect cultural and social norms by being sensitive to the cultural values of the communities it appears in. the representations should respect local traditions while still advocating for progressive and empowering depictions.

Monitoring and evaluations should be brought up to assess how billboard advertising affects public attitudes and mental health especially among girls and use findings to improve future campaigns.

As a way of disseminating off this research, presentations in conferences will be done by holding community dialogues, publishing policy briefs or even using social media to spark wider conversations. The research will be able to connect to real life situations thus informing, inspiring, and improve practice or policy in meaningful ways.

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APPENDIX 1

OBSERVATION AND PHOTOGRAPHIC CHECKLIST.

REPRESENTATION OF THE FEMALE BODY ON BILLBOARDS IN KAMPALA CAPITAL CITY AUTHORITY

Investigate how female body images have been portrayed on roadside billboards in Kampala Capital City Authority and study the cultural, economic, and psychological implications of these representations.

The observation process in gathering literature was guided by the following objectives of the study:

1. To analyze how female bodies are depicted on the roadside by examining the cultural, economic political, and psychosocial implications on billboards in Kampala Capital City Authority
2. To analyze the representation of female bodies on roadside billboards in Kampala Capital City Authority by artists for their clients in Kampala Capital City Authority.
   - ✓ Advertising company
   - ✓ Size of billboard
   - ✓ Location
   - ✓ Content being advertised
   - ✓ The posture of the female body
   - ✓ Type of female body.

The End

APPENDIX 2

QUESTIONNAIRE.

REPRESENTATION OF THE FEMALE IMAGE ON BILLBOARDS

1. Self-introduction.

(a) What is your name?

……

(b) Where do you live?

……..

(c) Have you seen billboards before?

……

(d)What companies have seen advertising on billboards that you know?

……

……

(e) Have you thought about the billboards around you, and what do they specifically advertise?

……

……..

(f) What images are normally positioned on the billboards in your area?

……

…….

(g) What are your reactions to seeing the female body on the roadside billboards?

……

……..

(h) What messages do you always carry within your mind and do you think it is good for young children to look at these billboard images?

……

……

……

(i) Why do you think most companies in most cases use the female body to advertise?

……

……

……

(j) What do you think is the problem with the female body being used on the billboards?

……

……

(k) What do you think attracts these companies to advertise to pick on a certain body type?

Section for the designers

(a) What criteria do consider when picking on a certain body type to suit the product and company advertising?

……

……

……

(b) Why do you pick on just a type of body and not any body type for a product?

……

……

(c) What makes a good billboard?

.....

.....

(d) Why do you put up billboards along busy places/roadsides?

……

……

I thank you for the good co-operation you have portrayed in answering my questionnaire